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BARBAROSSA OF BARBARY. By David Briffon (Book and Lyrics by Frances Bennett)	2 Acts 120 Minutes	3 Soprano 1 Mezzo 2 Tenors 2 Baritone 1 Bass	Mixed 4 Part Trio 2 Part 2 Part	Girls— African Spanish Men— Queen U. S. Navy	Girls— African Spanish Men— Queen U. S. Navy	Pirate Chief Lt. S. N. Officer Spanish Capt. French General African Girl Spanish Girl	Ornamental Palace Room	\$1.00	Complete with Dialog	For Rental	Filled with Oriental rhythms, including choruses, humorous, and romantic themes. Excellent opportunities for dance, comic or serious dances. May be drawn into quite a spectacle if with large chorus.
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THE CRIMSON EYEBROWS. By John Wilson Dodge and May Hewes Dodge	3 Acts 90 Minutes	3 Soprano 1 Mezzo 2 Tenors 2 Baritone 1 Bass	Mixed 4 Part Trio 2 Part 2 Part	Chinese Nobility Men and Women	(All Chinese) Princess Young Girl Chinese Emperor Katerologer Soldiers (1)	Emperor's Palace Garden	\$1.00 Complete with Dialog	For Rental	Chinese plots and counter-plots are unrivaled and the love interest maintained throughout. Splendid comedy scenes, pleasing solo duets, trios, quartets and choruses. Accommodate large chorus, if desired.		
FOLDEROL. By R. M. Stults	3 Acts 90 Minutes	3 Soprano 1 Mezzo 2 Tenors 2 Baritone 1 Bass	Mixed 4 Part Trio 2 Part 2 Part	Girls Summer Dress Evening Gown Men Mistreated Dancers and High Hats Dress Suits	Rube Hotel Owner Country Hotel Bell Boy (2) Dancer Western Judge Boulevard Nodderman	Lobby of Country Inn Parlor of Inn	\$1.00 Complete with Dialog	For Rental	Melody and humor predominate in this unique musical comedy. The second act is especially brilliant. Easy to perform and to stage.		
HEARTS AND BLOSSOMS. By R. M. Stults (Book and Lyrics by Lida Larimone Turner)	3 Acts 90 Minutes	3 Soprano 1 Mezzo 2 Tenors 2 Baritone 1 Bass	Mixed 4 Part Trio 2 Part 2 Part	Modern Summer Attire	Middle Aged Man Middle Aged Woman Young Ladies (2) Young Men (2) Colored Bull Colored Damsel	Lawn with Hedge outside of Summer Hotel	\$1.00 Complete with Dialog	For Rental	A comic opera that appeals to the people. The story is simple. Four love plots are unrivaled and the humor is of the best. The music is very tuneful.		
JOAN OF THE NANCY LEE. By Louis Woodson Curtis (Book and Lyrics by Agnes Emelie Peterson)	3 Acts 120 Minutes	3 Soprano 1 Mezzo 2 Tenors 2 Baritone 1 Bass	Mixed 4 Part Trio 2 Part 2 Part	Girls English (1800 Men Men Men's 4 Part	English Noblemen Naval Officers Pirates English Noble- man Spanish Noble- man Mad Severance Bridemaids	Attercock of the Pirate Ship Nancy Lee's Year—1800	Score \$2.00 Dialog and Lyrics 50c	For Rental	Music, dialog and plot of Gilbert and Sullivan proportions. The story is simple, well-told, and the transition of sea and shore scenes is well managed. Excellent scenes take place on board ship about the year 1800. Wonderful costumeing and staging possibilities.		
KNIGHT OF DREAMS, or A Modern Pysgmalion and Galatea By John Wilson Dodge (Book and Lyrics by May Hewes Dodge)	3 Acts 90 Minutes	3 Soprano 1 Mezzo 2 Tenors 2 Baritone 1 Bass	Mixed 4 Part Trio 2 Part 2 Part	Girls Art Students Athenian Girls Men Men Art Students Athenian Men	Male Artist Male Sculptor Female Artists (2) Female Sculptor Colored Girl Farmer & Wife	Artist's Studio in Ancient Greece	\$1.00 Complete with Dialog	For Rental	A mixture of romance, comedy and drama. The story is simple, well-told, and the transition of sea and shore scenes is well managed. Excellent scenes take place on board ship about the year 1800. Wonderful costumeing and staging possibilities.		
THE LITTLE SCARLET FLOWER. By Bryceson Treharne (Book and Lyrics by Monica Savory)	3 Acts 120 Minutes	3 Soprano 1 Mezzo 2 Tenors 2 Baritone 1 Bass	Mixed 4 Part Trio 2 Part 2 Part	Girls Peasants Court Ladies Men Men Art Students Athenian Men	Peasant Boy Rural Official Peasant Woman Peasant Princess	Market Place Bed Room Castle	\$1.00 Complete with Dialog	Full Di- rections in Score	For Rental	A quaint old world story of love, adventure and magic spells. The music is of the best. The story is simple, well-told, and the transition of sea and shore scenes is well managed. Excellent scenes take place on board ship about the year 1800. Wonderful costumeing and staging possibilities.	
THE MAGIC WHEEL. By Jessie L. Gaynor and F. F. Beale (Book and Lyrics by Alice C. D. Riley)	3 Acts 150 Minutes	3 Soprano 1 Mezzo 2 Tenors 2 Baritone 1 Bass	Mixed 4 Part Trio 2 Part 2 Part	Girls Dutch Peasants Fairies & Birds Men Court Gentlemen Peasants Huntsmen & Soldiers	Burgomaster Nymph Witch Witch Witch Witch Witch	Forest Clearing Village Park	Includes Vocal Score 25c	None	For Rental	A delightful fairy story of witchery, magic and mysticism. The music is of the best. The story is simple, well-told, and the transition of sea and shore scenes is well managed. Excellent scenes take place on board ship about the year 1800. Wonderful costumeing and staging possibilities.	
THE MARRIAGE OF NANNETTE. By Louis Woodson Curtis (Book and Lyrics by Agnes Emelie Peterson)	3 Acts 90 Minutes	3 Soprano 1 Mezzo 2 Tenors 2 Baritone 1 Bass	Mixed 4 Part Trio 2 Part 2 Part	Cyprian French Villagers Servants	Court Gentlemen Court Ladies Court Ladies Court Ladies Court Ladies Court Ladies Court Ladies	Court of French Inn	\$1.00 Complete with Dialog	Includes Vocal Score 25c	For Rental	Lyrical and melodious of the best. The story is simple, well-told, and the transition of sea and shore scenes is well managed. Excellent scenes take place on board ship about the year 1800. Wonderful costumeing and staging possibilities.	
THE PENNANT. By Oscar J. Lehrer (Book and Lyrics by Frank M. Colville)	3 Acts 90 Minutes	3 Soprano 1 Mezzo 2 Tenors 2 Baritone 1 Bass	Mixed 4 Part Trio 2 Part 2 Part	College Girls Football Players	Football Captain English Lord English Peasant English Peasant English Peasant English Peasant English Peasant	College Campus	\$1.00 Complete with Dialog	None	For Rental	Pretty tunes, college youth love, bright girls a dance and there, but enough romance, just enough villainy and plenty of wholesome humor.	
THE GHOSTS OF HILO. (Book Lyrics and Music by Paul Bliss)	3 Acts 90 Minutes	3 Soprano 1 Mezzo 2 Tenors 2 Baritone 1 Bass	Trio 2 Part 2 Part	Hawaiian Girls	Hawaiian Princess Serenaders Hawaiian Girls (2)	Hawaiian Wood Scene	\$1.00 Complete with Dialog and Stage Managers Guide	In Vocal Score	For Rental	May be given indoors or outdoors. The afternoon or evening. Haunting melodies, catchy rhythms and picturesque Hawaiian. Fascinating mysterious new plot and picturesque staging possibilities.	



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TRAVEL AND MUSIC

MUSICIANS are among the most persistent travelers in the world. Moreover, they travel with purpose and secure practical and cultural profits from these journeys. We are not referring now to the concert singers and performers, who are on the road as much as the most seasoned *commis-voyager* who ever carried a sample case around the world. Nor do we refer to students of music who by the thousands go to all parts of America and Europe, shipward, trainward and plane-ward, in search of education. We refer more particularly to music lovers who, having had a breath of the romantic atmosphere of music in their own land, become musical addicts and want to hear the music of all lands in those lands. Being people of culture and understanding, they are encouraged to travel, not from mere spasmodic curiosity, but in a more leisurely fashion, becoming acquainted with lands they visit by adequate residence, rather than by flying trips. No wonder our European friends are often horrified by some of the brainless tourists that America has permitted to be at large. We remember one girl who stood giggling before an awe-inspiring eruption of Vesuvius and said, with a morose smile, "Isn't it just the cutest thing?" Musicians, fortunately, are not in this class.

The travel bacillus is one for which a curative serum has never been found; and those who have it hope and pray that one never will be discovered. For anyone with imagination, who, by study or by training, has dreamed of new experiences under different conditions and under new flags, travel becomes one of the greatest joys in the world. There is no substitute for it. In these modern times it has become one of the most luxurious of sports for those with large means, and for those with more moderate resources, travel joys are available now as they never have been before. "But," you say, "it is impossible for me to make a trip to California, or Havana, or Florida, or Mexico, or Europe." This may be very true in a few cases, but in most instances it is merely a matter of preparation and saving. Preparation, because, if you go abroad with a full pocket-book and an empty cranium, you might as well stay at home. The first thing then is to visit your library and read every travel book in which you are interested. Then get out your atlas and go map traveling. It's lots of fun, even though you never leave your threshold.

Meanwhile, start a Travel Fund at your bank. It may call for two or three years of saving; but, if you really want to go, it will become one of the most interesting games you ever played. You know how a Christmas and Vacation Fund mounts up. Two or three years soon fly, and before you know it you will be walking up the gangplank, waving your handkerchief to others on the dock who have not taken this tip. While your Travel Fund is accumulating, shop around travel agencies and find definitely what you want to do. They will furnish you with abundant valuable literature gratis. Brush up your French, your German, your Italian or Spanish with a teacher, or with the remarkably resultful language records available; so that before leaving home you can take pride in the feeling that you are bound to arrive with the means of intelligent enjoyment and appreciation of what you have prepared yourself to see and hear.

Nearly one-half of a billion dollars (according to the Financial Chronicle) was spent by Americans abroad in 1932. Unquestionably a noteworthy part of this money was drawn by music and music study opportunities. This in turn is profitable or unprofitable in proportion to the amount of preparatory reading and study the traveler or student has made prior to leaving our shores. One Ervins enthusiast wrote us, "My journey through France, Italy, Germany and Belgium was made twice as interesting and profitable to me by the articles I had read in *The Etude*."

Your editor has traveled some one hundred thousand miles outside of his native America. While in much of this the same ground has been retraced, he finds himself more eager for foreign journeyings than ever before—especially because of the vast improvement in the means of travel. All over Europe he has encountered hundreds of fellow Americans, to whom the mention of *The Etude* has been always a fortunate means of introduction. It is in this way that he has learned of the extraordinary number of "musicians abroad." In practically all cases they have been thrilled by their visits to hallowed spots in musical history and have had their musical understanding greatly enriched.

WHAT OPERAS DO AMERICANS PREFER?

OVER four thousand performances of opera have been given at the Metropolitan in New York during the twenty-five year dynasty of Mr. Gatti-Casazza, according to Edward Robinson in an article in "The American Mercury" for last October. While deploring the opera as "the institution which for many decades has been a major obstacle to the development of a truly indigenous American music," he gives as one of his chief criticisms the following figures on some of the traditional organ grinder's list of one of the performances given during this quarter of a century:

"Aida"	180
"La Bohème"	160
"I Paglicci"	157
"Madame Butterfly"	145
"La Tosca"	133
"Cavalleria Rusticana"	125
"Rigoletto"	98
"Faust"	97
"La Traviata"	95
"Il Trovatore"	81
"La Gioconda"	79
"Minnha"	70
"Lucia di Lammermoor"	63

The writer of the article calls attention to the fact that the combined performances of great works of the class of Mozart's "Don Giovanni," Verdi's "Falstaff," Weber's "Euryanthe," and so on, during the same period amounted to only one hundred and eighty-three.

What does the gentleman expect? "Mr. Gatti" and the Metropolitan directors have had the practical problem of keeping the great show going. In other words, they were in the business and their stock in trade was composed of opera sets—about the most immediately perishable stock in the world. Five minutes after the curtain rises, the unsold seats are junk.

Your editor has seen, either here or abroad, and hugely enjoyed most the great operas rarely performed. However, if the American public, which, like all publics, adheres to the business and their stock in trade was composed of opera sets—about the most immediately perishable stock in the world. Five minutes after the curtain rises, the unsold seats are junk.

THE variability of musical tastes is such that it is almost impossible for the music teacher not to have favorite pupils. List quite naturally become the favorite pupil of Czerny, as he was even in his childhood of several very excellent teachers who have been so carried away with the attainments of very able pupils that they have neglected their other pupils and consequently lost valuable business as well as done much injustice to patrons from whom they have received fees paid in good faith.

It also happens that the "ugly duckling" pupil is merely one whose development is postponed. Such pupils, in the long run, may become the most distinguished. Verdi was such one. His early teachers saw no promise of greatness in his first efforts. The conscientious teacher is the one who considers the difficult pupil, struggling to learn to play for the sake of self culture, quite as interesting and important a problem as the scintillating genius who promises to become a virtuoso and eventually an "advertisement" for the teacher. Let us work for musical art, not for advertisements. Somehow, in the long run, this is usually the most profitable course for the teacher.

FAVORITE PUPILS

THE ETUDE

The Education of a Conductor

By the Internationally Famous Conductor of the New York Philharmonic-Symphony Orchestra

BRUNO WALTER

An Interview Secured Expressly for *THE ETUDE*

By R. H. WOLLSTEIN

THE EDUCATION of young conductors is, for the most part, still auto-didactic in character. Score reading and instrumentation are taught, to be sure, but the many more vital elements of conducting still remain unclassified—matters which the student must seek out and acquire for himself. Thus, while we have "piano schools" and "violin methods" aplenty, there is no standard conservatory or curriculum for the training of conductors, and for the excellent reason that the background of the conductor's post is entirely too vast to be surveyed under any one heading.

Let us turn, for a moment, to the director who trains young actors for the stage. He must, of course, possess an accurate knowledge of all branches of dramatic technique, but he must offer a great many other qualities in addition to mere stage-craft. He must know literature and history and texts and costumes and lighting; he must be able to use his own knowledge in such a way as to draw forth the best from those under him, without degrading or submerging them. Most of all, he must know human nature. He cannot coach *Othello*, let us say, without a flexible ability to gauge the manifestations of jealousy. The operatic conductor is just such a teacher in relation to his singers, and the quality of his leadership depends upon the extent of his own knowledge and experience. That is why no single "school" can cover the question of what a conductor should know. He should know everything! Thus, I can but outline a very general program, supplementing it with certain specific practices which I have found greatly useful in my own work.

Early Specialization Harmful

IN THE first place, is our young conductor to prepare himself for operatic or concert work? Each field carries requirements of its own. In my opinion, a beginner should train himself in both, reserving his specialization for a later time, when the hand of chance or his own more mature preference may point the way into one of the two more circumscribed fields. It is self-limitation, and therefore an error, to specialize too soon; just as it would be an error for a medical candidate to attempt to specialize in otology without a thorough grounding in general medicine.

Perhaps the most frequent question put me is, just where shall the young conductor begin his studies? Shall he learn the violin, the cello, the flute, the oboe, the horn? Later he must draw his effects from these instruments, without playing any of them. Which, then, shall he know best? My advice is to begin with a thorough study of the piano. I counsel this for several reasons. First, the piano is, beyond doubt, the most complete of all instruments. Upon the piano one can most nearly reproduce harmony and polyphony as well as imitate the blending of the different tones simultaneously sounded by the various instruments of the orchestra. Thus, the student can obtain at first hand an actual effect of the notes of the score. This is invaluable for beginners, since the fluent reading of scores—the ability to transmute, at sight, the visual aspects of notes into the aural effect of sound—can only years later, as the result of constant practice. No

youngster can, or should, be required to master the full tonal value of a score, simply by looking at it. The mastery of the keyboard will enable him to approach those tonal effects, at least in a limited way and by his own effort. And what he does for himself is always more valuable than what is done for him.

Visiting the Instruments

POSSIBLY it may interest you to know that I play no instrument except the piano. I began my career as a pianist and tried to learn the violin only later in life; but, with the mastery of one instrument to my credit, I could not bear the sheer nervous strain of beginning another, with its elementary scratching, and I gave it up! I have never felt the want of other instruments. Possibly others may not agree with me. I can tell you only of my own experience. I have, however, made an accurate study of the uses, scope, handling and effects of the other instruments, and such knowledge is, of course, essential. I often attended lessons in violin, cello, flute and horn playing, in order to acquaint myself with their individualities. Later I learned about them from my men. Do not believe such classing to be of the greatest value. Whatever instrument you may play, "visit" the others, and learn all

you can about them. It is not necessary to be a *virtuoso* upon an instrument, in order to gauge its effects.

Another reason why I believe the piano to be of greatest importance to the young conductor is the fact that it is the most useful instrument in learning to play with other people. And that is the very life-blood of conducting. The young conductor should get all the practice he can in accompanying singers and in playing chamber music with other instruments. This step in his training can hardly be stressed enough, for it is the only means at his disposal for acquiring the flexibility of performance, the constant give-and-take which forms the basis of all group playing.

The capable conductor is always conscious of the fact that *leading* must be blended with *following*. In the ultimate interpretation of a score, certainly, he is free to lead his co-workers according to his own conception; and yet, through all the sheerly mechanical routine of singing or playing, he must follow their needs, must learn how to make allowances. In accompanying a vocal score, for example, the conductor knows that his most ardent planned interpretation is at the mercy of the singer's technical standards, and often of his purely human need to breathe! And if this need of breath does not fall coincident

with a rest in the music, the entire rhythmic pattern can be thrown out of adjustment unless the conductor is perfectly schooled in the art of following his soloist. He must, moreover, have the most consistent consideration to his wind instruments. Let us say, then, that the conductor *leads* his co-workers spiritually, although he must *follow* them in the matters of technical and physical needs. And this combination of give and take can be mastered only by active, constant practice in accompanying and ensemble playing.

Clef Mastery

NEXT in our list of requirements for the young conductor is the ability to read music as fluently as printing. This is largely a matter of assiduous practice. Still, "reading music," as we commonly understand the term, covers only the treble and bass clefs, and these are but a part of the conductor's field of activity. He must be equally familiar with the C clef, placed on the fourth line for the tenor and on the third line for the alto voices. In addition, he must be able to read into a score the necessary adjustment of tone for trumpets, clarinets, horns, and so forth, which require regular clef notation, but with different values. As a boy, I taught myself to read the different clefs by beginning with the chorales of Bach, with their separate clefs for the soprano (or discant), alto, tenor and bass, then progressing into symphonic literature by way of the briefer and easier scores of Haydn. It is excellent practice!

Though I have dwelt upon the importance of piano playing, it is immensely valuable, of course, to begin working at the orchestra scores themselves as early as possible. At first, the fifteen to eighteen lines of music which embrace the normal score may offer difficulties, but practice scores enable one to encompass them. As a practical bit of advice, it is helpful always to trace the thematic relationships between the various instruments, so that after a while, the meaning stands out clearly at a glance, with the result that one grows used to reading, not fifteen separate lines of music, but three or four musical groups, where the pattern is developed, now by the convergence of violins, flutes and horns, now by cellos, violas and woodwinds. Through all the years of practice that truly fluent score-reading requires, it is always advisable to train the ear by playing the scores actively at the piano, instead of simply reading them through.

Broadening the Tastes

THE READING and playing of scores is necessary, not only for fluency, but as a means of familiarizing oneself with musical literature. A young conductor must early train himself to catholicity of taste. He cannot afford to consult his own preferences, no matter where they lie. He must learn to read, to know, to play, and, most of all, to absorb the spirit of all the music he can lay his hands on—songs, arias, operas, concertos, classic symphonies, chorales, "program music"—everything. And of course his knowledge of musical forms must not be merely passive. He must know how to score and to make arrangements. He must be able to transcribe at sight, and to "adjust" a badly scored



BRUNO WALTER
Conductor of the New York Philharmonic-Symphony Orchestra

composition through a thorough knowledge of instrumentation.

When he has acquired a fair mastery of all this, at last, he is ready, not to mount the podium, by any means, but, rather, to raise his eyes a little above the basic needs of *material* music, in order to explore those colorful outlying fields of accomplishment which have nothing to do with music, yet without a knowledge of which no conductor can hope to be more than a mere heater of time. He must acquaint himself with the principles of dramatic technique and stage management, regardless of the fact that, twenty years hence, he may be called to direct a symphony orchestra in a city that does not even have visiting opera! He must know history and literature and the spiritual significance of the various epochs. He must be able to weave a rich pattern of associations. The name "Zaire," for instance, must call up before him not only its author, Voltaire, but an entire epoch, an entire train of thought, the spirit which dominated the France of the hardy Encyclopedists, and the Germany of Frederick the Great. In Sans-Souci, "Pictures" must rise up before his mental eye. A rocco garden must mean to him not simply an array of orderly hedges and statues but the crystallization of an attitude of mind.

Acquiring the Indefinable

ALL THIS involves a training which is given in no school that I know of and which is rather a hobby with me. I call it, then, a "Self-Schooling in the Spirit of Style." It is important enough for the interpretation of any music but vital to the mounting of opera. Suppose, for a moment, you have mastered stage technique, as such. Suppose, further, that you

are called upon to coach operatic performers in regular repertoire. Certainly, you cannot coach the Troubadour, *Maritza*, in the same way you would *Stiefried*. Even in the works of the same composer, you would not conceive your performance of "The Magic Flute" along the same lines as "Götter Fan Tattü." How, then, are you to learn to make your distinctions? Simply (or, perhaps, not so simply) by acquiring a feeling for style.

By reading, and steeping yourself in the contemporary spirit, the *Zeitgeist*, of the epochs of notable achievement. It is a training which you must give yourself. It is a training, further, which seems not like work but the rarest sort of pleasure. And, finally, we come to the most important, perhaps, of all the conductor's prerequisites—the ability to deal with people and to bring out the best that is in them. The conductor must early realize that he works through his men, that the instrument upon which he plays is human personality. If he centers his thoughts about himself, he is doomed from the onset. When one considers that the highest goal a conductor can attain depends on his power to induce enthusiastic cooperation in a hundred men, it seems only reasonable that his knowledge of human nature must exceed even his knowledge of scores!

Training in Understanding

POSSIBLY the first gesture of good-will by a conductor can make ends his men is to learn to speak to them in their own language. Further, he must soon let them feel that he respects them, that they are his co-workers, not his slaves, that they are the same human dignity that he expects to receive from them, that

he intends, not to browbeat them into submission, but to depend upon them for loyal and spontaneous help. And, of course, he *really must feel that way!* Flattery and sympathy for his fellow-beings are a pose won't do. A person who lacks in never make a good conductor any more than he would make a good general. Possibly the finest practice in human contact is the sort of teaching.

I should seriously advise our young conductor to include a few years of music teaching in his preparation. Let him give private lessons; let him coach ensemble groups; let him form a small orchestra; let him exercise himself in inspiring other people to give him the best there is in them. And it is a training, in the process, that he has learned more than he has taught, for nothing clarifies an idea as accurately as imparting it to others.

The actual manipulation of the baton I have not yet touched upon. Here it is best to begin by imitation. A purely personal style of baton-tossing develops only later, with practice, and requires years to master, even for the most gifted musician. The baton, after all, is less a stick than a temporary continuation of the nerves of the hand, which must provide a visual suggestion of total effect to a hundred different men. From them it must draw the same subtleties that fingers draw from keys or strings.

Tools of the Spirit

SAVE FOR his baton, the conductor uses invisible tools. He works in the realm of thought and ideas and demonstrates his prowess solely through his ability to guide other men's playing. And, though he may have the least to show, he also has the most to learn! He must approach the

piano as a pianist; the reading and performing of ensemble work as a professional accompanist or coach; dramatic technique as a stage director. He must master the properties of instruments and acoustics as an engineer would; he must learn languages, history and literature as a candidate for a college degree. He must know how to sway human beings as an orator or a general. And yet, at a comparatively early stage of his training—which actually covers an entire lifetime of work—he must mount the podium, and lead and teach. And his ability to do this while his own training is still in a formative stage can be explained only by the mysterious workings of what we call "talent," the power to anticipate future experiences through intuition.

The need to depend upon such intuition, though, does not constitute a danger to the sincere and conscientious artist. On the contrary, he is spurred on by the realization that he will discover, for daily improvement, daily enlarging of experience. His way is a long one, and he must live in the fervent intention to be, at seventy, a much better conductor than he was at only sixty-nine!

SELF-TEST QUESTIONS ON MR. WALTER'S ARTICLE

1. In what ways will study of the piano assist the conductor?
2. In what sense may the conductor be said to "follow"?
3. What are the advantages of acquiring historical background?
4. What does it mean for the conductor's attitude toward his men?
5. Make an outline of the ideal course of training for the conductor.

THE ETUDE

THE ETUDE

Berlin, The Weltstadt of Music

Twenty-first in the Series of Musical Travelogues

By JAMES FRANCIS COOKE

BERLIN is a Weltstadt—ask any German. It is as futile to try to capture a Weltstadt with a few hundred words as it would be to snare an elephant with a butterfly net. The most we can hope to do is to release a few glimpses of those phases of life which are less familiar to the average reader. Berlin, the *Weltstadt*, for instance, is so vast, from the musical standpoint alone, that whole volumes could be written about it. The writer collected abroad at least ten thousand pages of reference material bearing upon German musical institutions; and this great and baffling mass of books and booklets is piled at the moment upon his desk. This is the mine from which he hopes a few magnets may come for the reader.

What, then, is a *Weltstadt*—a world city, a metropolis? The Germans point with pride to the very cosmopolitan nature of Berlin, as the English do to London, the French to Paris, and Americans to New York. Yet, from a national standpoint, the cosmopolitan nature of the *Weltstadt* makes it a far less significant representative of a nation than many a smaller city. Indianapolis, Tulsa, Springfield (Massachusetts), Richmond and Spokane, are far more American than New York or Chicago. Berlin represents the strength of Germany; but surely, if you want the real flavor of Germany, you must go to Munich, Nuremberg, Bremen, Rottenburg, Würzburg or Karlsruhe. Not that Berlin is not German. It is a mixture of all Germany with the imprint of many other countries. No nation has fought harder than Germany to preserve its national elements. This even affects the language, and such an inter-

national word as "telephone" is preferred by the Germans in its typically Teutonic form of *Fernsprecher* (far-speaker).

A City with Personality

PARIS IS LUMINOUS, Rome is majestic, London is ponderous, Venice is dream-like, as are Seville, Rotterdam, Caracassone—all of them, dreams. Berlin is energetic—not with the energy of Pittsburgh, Manchester or Essen, with their belching chimneys, "portholes of Hades," but with a kind of dynamic reservoir of unseen power, hidden under an attempt to mask this power with Grecian architecture and Parisian gaiety. Some people have called it the most American European city, but it is not nearly so American as some streets of Madrid, Stockholm or Glasgow. It covers a vast territory, like London and New York, and with this comes the feeling of loneliness, a loneliness one never knows, for instance, in Vienna. At night this often is translated to *Hinterhaus*—the homesickness that countless neon lights only serve to intensify.

The dimensions of the city are too great for any one of its inhabitants to care very much about many others; and so Berlin goes grudgingly about its business from morning to night, while its society splits itself into groups just like that of every other cosmopolitan center. The Bavarians do not understand this, and they hate it. The *Germlichkeit* of their beloved Munich is fabricated here and there, but it is like a rubber plant in a snowstorm. If you want the real joviality of the indescribable *Germlichkeit*, you must go to South Germany. Yet, apparently there is nothing



MAX REINHARDT'S PRODUCTION OF "DIE FLEDERMAUS" BY JOHANN STRAUSS AT THE DEUTSCHES THEATER OF BERLIN

that pleases the Berliner more than the quest of merriment, combined with litanies, nourishment and music. Perhaps the best illustration of this is the modern creation of the Berlin *restaurateur*, Kempinski (the Polish-Teutonic Childs or Horn and Hardart), known as *Das Haus Vaterland*. Building, the Tower of Babel of business, probably the most significant symbol of old Manhattan. Berlin boasts of *Das Haus Vaterland*, possibly the first department store restaurant of the world. Here, on the Potsdamer Platz, one finds, in one five-story modern building, eight or nine different types of restaurants. On the ground floor is a huge dining room which spills out upon the sidewalk terraces. This is just the ordinary garden variety of a good Berlin restaurant, seating some 1,500 guests, and with the usual fine orchestra of about twenty or thirty players giving an excellent program of "classic" and popular music. The prices are very reasonable, the service excellent and the food of good quality. Go to another entrance, however, and, after paying an admission fee, you are admitted to a whole chain of restaurants, one *Rheinstraßen*, with a beautifully illuminated drawing showing a vista of the river Rhine, another "Feuerberg in Grinzing," a vista of that innimitably romantic suburban town of Vienna which we have described in another chapter; another is called "Zum Löwenbräu," a Bavarian restaurant, through one window of which there is seen a vista of the Bavarian Alps, made more realistic by flashes of lightning and the sound of thunder. Then there is a Wild West Bar, a Spanish Bodega, a Turkish Cabaret and a Parisian Cabaret.

In every restaurant great care is taken to provide the appropriate musical setting. The Bavarian restaurant has the typical group of *Bauern* in shorts, and the Wild West Bar has what seem to be, from their dialect, a band of Harker legends, laughing away at jazz. The building is thronged—apparently thousands of happy people dancing, eating, drinking, singing. One sees nothing that could be called intoxication, but much hilarity of a quite harmless type. This huge eating house, with its musical obbligato and its trappings rivaling an American "movie cabaret," is perhaps the best expression of the middle class of Berlin and the way it chooses to entertain itself. Perhaps others would think that the real music of Berlin is to be found in the loud beer drinking ladies and gentlemen listening to very excellent music, or the *Trabeur* or *Lena Park*, or the *Trippel* (nevertheless an American "movie cabaret") to the middle class expression of Berlin than any other.

The Type that Tells

"BUT," YOU SAY, "this surely is not the great musical life of Berlin." Quite right. It is not here, in this entertainment inclinations of the middle class which, in Berlin, as in our country, are very significant. The restricted few, who go in for the cabaret contraptions which they hope no one but they themselves will be able to understand, do not represent the real musical taste of a community. However, it should be said that the social and musical intelligentsia of Berlin probably make up a far larger proportion of the population than any other city of the world can boast. It is also true that Berlin

Stage Fright and How to Cure It

By PHILIP GORDON

STAGE FRIGHT is the passing before a difficult performance and saying to yourself, "I am afraid I cannot do it." Your heart hammers against your throat, your knees shake, your mind goes blank. When you begin to play you forget the notes, your fingers get paralyzed, and the result is disaster.

What causes this attack? Simply a feeling of panic, and of a nameless, causeless, reasonless fear induced by a highly exaggerated notion of your momentary importance combined with a doubt of your ability to come up to the expectations. The young child is not a victim of stage fright. He becomes a subject to it at about the age of fifteen, and, if it is not routed out in a few years, it will probably become a fixed and almost incurable habit.

For, like all diseases, stage fright is better prevented than cured. It is easier to develop a free, confident stage manner than to acquire calmness and poise after suffering miseries and humiliation.

There are four roads to prevention: (1) Confidence based on thorough preparation. (2) Concentration. (3) Ease and comfort. (4) Experience. These we shall consider briefly.

(1) Confidence in your ability to do what you wish to do is the first essential in the battle against stage fright. But confidence that does not rest on a firm basis of thorough preparation collapses as soon as you set foot on the stage. Young performers make the mistake of attempting music that is too difficult for them and appearing before their audiences nervous and unsteady. The remedy is to practice a week to a month longer in which to practice. The result is failure. It is impossible to see how it could be anything else.

The explanation is usually, "I played it perfectly at home a little while ago." More likely you got through it merely without breaking down. For, did you play so that every measure, even the most difficult, seemed easy? Were the little intricacies gone over hundreds of times until you knew them thoroughly?

That "Panic" Passage!

IF NOT, as you approach that difficult passage in a public performance, you will begin to realize suddenly that it is the hardest part of the piece; you will recall the times at home when you didn't repeat it; you will begin to wonder whether you can play it without a mistake and to fear that you will probably lose your mind one ride in a railroad train because there might be an accident. The cure is to put your mind on your work and forget everything else.

Do not hope to play any piece in public without getting stage fright unless you have developed a free, confident stage manner of the most intricate detail: only then can you have confidence in your ability to acquire yourself creditably. Do not try to play the most difficult piece you can find. Play something that you mastered a year ago. Better choose *Fair Elise* and come through with flying colors than butcher *The Apparition* and be disgraced.

(2) The second point is concentration. There comes to mind the case of a young pianist who often forgot her notes when playing in public. She gets lost, flounders about, rights herself, then plays perfectly to the end. She knows her piece and is not afraid of the technical difficulties, but, as a rule, she does not concentrate. Her mind wanders from her work and she forgets what to do next. The result is panic. But when she determines to center

her mind on the thing she is doing and stop thinking about distractions on the stage or in the audience, she plays excellently. Frequently we hear performers say, "I am frightened before I play, but with the first note all fear vanishes." The reason is simply that concentration drives away all distracting thoughts, one of which is the fear of failure.

There is a famous singer who suffers an agony of stage fright every time she has to appear before an audience. She says that she thinks of her great reputation and other people's praise, and she is so afraid that she should make a bad slip. Such a state of apprehension is as unpleasant as living in the fear of some day falling and breaking one's neck, or trembling every time one rides in a railroad train because there might be an accident. The cure is to put your mind on your work and forget everything else.

That Pestering Pin!

BUT SUCH concentration cannot be attained unless there is (3) absence of all unnecessary physical discomfort. A concert is all too often made an excuse for new and therefore stiff and annoying clothes—the first evening gown or "longies," the painful "seques" shoes and tight collars. Nothing seems quite to fit. Yet you cannot play the piano and worry whether the pin stuck in at the last moment will "stay put." There must be absolute ease and comfort; everything must be avoided that has a tendency to destroy equanimity. Get used to your clothes, break in the new shoes, practice in the evening gown, and do not try to make music of a tormented body.

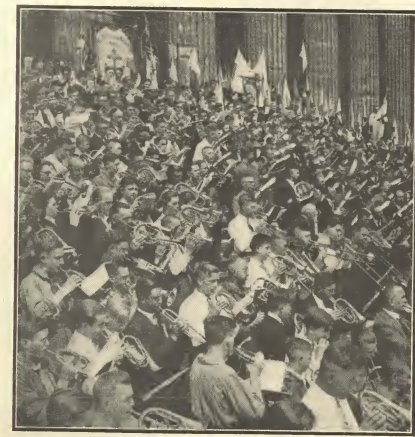
(4) The last point is experience on

the stage. Nothing is so reassuring as the knowledge that you have played successfully before other audiences. Therefore try yourself on all the audiences you can. The strangeness of the stage and its surroundings sooner or later wears off and you feel that you are in a familiar place. You may say that this robe public appearances of their excitement and glances. That is exactly what is wanted. Excitement and glamour feed stage fright; calmness and a business-like attitude destroy it. The spirit may glow, but the working apparatus should be very, very cool.

Therefore take plenty of time before beginning to play. Bow without haste; look over the audience and wait for them to become entirely quiet and settled. Make yourself comfortable on the piano bench. Sit quietly and do not fidget. All your muscles must act, with reason and with ease, and in a very quiet way. Breathe slowly. In this way the heart action is brought back to normal. Measure your distance from the keyboard; try the pedals. Finally, when you are completely at ease, center your thoughts on your playing and let nothing divert your attention until the piece is finished.

The Half-Landing Soprano

The Claytons had recently assumed an immense fortune and Mrs. Clayton intended to spare no effort nor expense to break into society. "I think," said Mrs. Clayton one morning, while she was engaged in arranging a musical program, "that we will have a mezzo-soprano." "All right, all right," replied Mr. Clayton nervously, "go ahead and see an architect, but don't bother me about it."



AN AMATEUR BAND OF SIX HUNDRED PLAYERS, PLAYING IN THE OPEN AIR BEFORE THE PALACE OF THE FORMER KAISER

Butler, a bass singer. Mr. Butler had formerly been a Niagara Falls boy. His father was superintendent of the Sunday school at a place where his younger brother and myself had been in the "Primary Department" together.

His triumphant return to his native city as a famous artist greatly stirred me, for it seemed that there should be no reason why I should not do as much in music as he had done.

The old parlor of the Cataract Hotel, as it originally stood, was a room of French colonial design, elegant and grand in treatment. It was a very long room, having ten or twelve windows on each side. From the high ceiling hung two elaborate chandeliers, literally small forests of candles from which peeped cupids and shepherdesses of gilt and wrought iron. Flanking the doors at the center of each end of the room and opposite to each other, midway of the long walls, were enormous plate glass mirrors on marble bases, having curved gilt frames. The frames were also of gilt, climaxing in a burst of gilt flowers and vines in high relief. Curved gilt pedestals supported damask lined of the walls; a cream colored carpet of deep plush with a rose border covered the floor.

Chairs—and a Resolution

IT IS obvious that such a room was as much for display as for utility. To properly seat an audience, I was obliged to have a large quantity of chairs carried in. This assignment fell to me, and during the hours of work necessary to move so many seats from the storeroom and set them in place, I had plenty of time to do lots of thinking. I cannot now recall all my thoughts, but neither can I forget a certain resolution born of the moment, that, if ever I again carried chairs for anybody's retail, it would be for my own. And so it proved. Toward the end of that same summer, at the suggestion of one of the members of the Niagara Falls Country Club where for a number of years I had been weekly engaged, I was given a recital in this same room, again carrying chairs to seat the audience largely made up of encouraging friends from the Country Club. My brother, a young man now postal clerk at our home town, Niagara Falls, New York, was advance agent and sold tickets. As assisting artists, mother sang and a friend, Mrs. Hilda Brown, gave dramatic readings. This "recital" netted about fifty dollars toward the expenses of further musical study.

At the hotel, one of the guests once said to me, "Come here, boy! What is your name?"

I told him, and he asked, "Where are you going to school?"

To my reply he said, "Well, on your way to school stop and see me."

I asked him why he wanted me to do that, and he said, with a peculiar look in his eyes, "I saw you walk across the floor a little while ago, and, if I am not mistaken, you have some special talent!"

Patron and Prophet

RETURNING to Oberlin, I stopped at this office in Cleveland. He took me to see various people and got their opinions of me. He then gave me a check for twenty-five dollars and continued to help me all through college up to my graduation. This gentleman was Mr. Frederic H. Goff, late President of the Cleveland Trust Company; and it is a real pleasure to express my gratitude to his memory, not merely for his financial assistance but also for his insight in foreseeing my possibilities and in my ambition to achieve them.

It was thus that I had the good fortune to continue at Oberlin, where I was studying with Howard Handal Carter. Carter had been a fellow student with Theodore Presser at Leipzig and was very proud of this acquaintance. He held me down with an iron discipline, and I needed it at

that time, as I had chiefly played only such music as appealed to me. Now I was initiated into Bach and other masters of complex rhythms, with whom tune alone was not the most vital element of composition. I studied theory with Arthur E. Heacock. When, after nearly four years of study, Carter went abroad, he left his pupils with George Carl Hastings under whom I graduated.

Composition I studied under Dr. George Whitfield Anderson. He was one of the most modest of men but a very great teacher. I believe that, had this man had a publicity agent, he would have been ranked with the foremost teachers of composition of all countries. But he was so retiring that few outside of Oberlin knew him, and it is possible that he might have failed to realize the tremendous genius which was his. He had an uncanny gift of reading the minds as well as the most complex scores of his pupils, and his great usefulness and devotion to Christian principles gave a rare vitality to all he said or did.

The Singing Deed

BUT THE most vivid and far reaching memory I have of Oberlin was the result of a visit of the famous Kleist String Quartet who played as part of one of my programs a slow movement by Dvořák, based on traditional airs. Suddenly, as I was singing, I heard again the sweet voice of my long departed grandmother, calling across the years; and, in a rush of emotion which stirred my spirit to many seats from the storeroom and set them in place, I had plenty of time to do lots of thinking. I cannot now recall all my thoughts, but neither can I forget a certain resolution born of the moment, that, if ever I again carried chairs for anybody's retail, it would be for my own. And so it proved. Toward the end of that same summer, at the suggestion of one of the members of the Niagara Falls Country Club where for a number of years I had been weekly engaged, I was given a recital in this same room, again carrying chairs to seat the audience largely made up of encouraging friends from the Country Club. My brother, a young man now postal clerk at our home town, Niagara Falls, New York, was advance agent and sold tickets. As assisting artists, mother sang and a friend, Mrs. Hilda Brown, gave dramatic readings. This "recital" netted about fifty dollars toward the expenses of further musical study.

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Creating Consciousness of Power

THERE is probably no name in America which should be more renowned for having stimulated respect for music and musicians than that of Madame E. Azalia Hackley. Her husband, H. T. V. Hackley, by his splendid book, "Afro American Folk Songs," turned the attention of the literary world to the artistic possibilities inherent in Negro music. Here, T. B. Leigh, by his arrangements for solo voice, has shown singers how they can add a new dimension to their programs by the inclusion of a group of Negro spirituals. But Mr. Hackley, by going all through the country, especially the South, and personally attending to their programs by the inclusion of spirituals in the largest available halls, before large audiences, not only dramatically focused attention on Negro native musical ability but gave the "quaint" themselves a thrill of pride in their own ability and in a racial inheritance of which they were fast becoming ashamed.

Evidence of the powers of this extraordinary woman is the fact that she succeeded to establish and maintain "foreign" scholarships, by which she sent abroad two promising Negro students, and a pianist, Clarence Cameron White, violinist for extended study. So far as I know, this achievement has never been equaled by

any member of my race and becomes all the more remarkable when it is remembered that this good woman was herself of limited means.

Through Mrs. Hackley's influence, I went to Hampton Institute in 1913, as did many other Negro students of music; and I remained at this school until 1918. During this time the Hampton Institute became internationally known through its musical festivals at the institution. This is the only American student choir ever invited to sing at the Elizabeth Sprague Coolidge Festivals at the Library of Congress in Washington.

The European Tour

IN 1929 I was sent abroad with the choir, through the efforts of Mr. George Foster Peabody, who felt that Europe should have a better idea of what the American Negro had accomplished, hoping that such European attitude toward Negroes in foreign possessions. We toured several countries, being splendidly received everywhere. We were welcomed by the Lord Mayor at Plymouth and were received at No. 10 Downing Street by Premier MacDonald, his daughter, and a number of the English nobility and foreign ambassadors.

In Belgium we were received by the Queen, who is an excellent musician and expressed herself as greatly delighted with our work. On being introduced I was lost as to how to address a queen, but I found her simple and unaffected, almost girlish in her manner, with no airs and no program. To my surprise this simplicity of manner is very characteristic of European titles, quite contrary to the "high falootin' airs" which they are made to assume in our movies.

In Rotterdam, Amsterdam, The Hague, Antwerp, and Vienna, Hamburg, Berlin, Dresden and other cities the success of the choir was epochal. In Vienna, the audience refused to go until the lights in the auditorium were extinguished. At the Royal Albert Hall in London we sang encores for forty-five minutes. At Lucerne, Basle and Geneva the success was the same. Not the Negro spirituals alone attracted attention, but the more severe classical *cappella* numbers by ancient and modern composers, particularly those of the Russian School, created equal enthusiasm. The singing by such a group was new to these audiences and I cannot help feeling that we really did make a new musical art by this unusual trip.

Born of Simplicity

THE SPIRITUAL is both an exorcism and a relic of slavery. It is properly a naive expression of the humble religious spirit of the plantation Negro must be simple. When it is overdone, it loses its natural appeal. Many of the spirituals are quaint, seemingly, to those who do not understand their origin, but they are always sincere expressions. Being born of emotions many of which are different from those now characteristic of the day, American life, their interpretation The best seen those in which the spirituals are naturally suggested by the instinctive creature which echo those remarkable knowers just how down around the "quaint" meanings of the early American Negro were of course accidental. The singers sang the glory of God led their devout invention, was of course it was a crude kind of I have attended many a conscious technique in the backwoods. Ofttimes when singing, wholly different from that one sees upon the countenance of the average singer, evi-

dencing that, borne on the wings of song, they temporarily had entered another world.

Rooted in the Spirit

NO ONE knows how the spirituals came to be known by that name, but it seems impossible to suggest a better one. Moved by the "Spirit" their originators looked up to stars as they were when they crucified my Lord? or, in a hundred odd, brutal human plagues for higher grace, strange new harmonies spontaneously arising in the blending of their voices. These were doubtless repeated until they became consciously or sub-consciously fixed, and an original folk music was in progress of creation. The children heard these strange instinctive harmonic combinations around the cabin doors. They heard them at church meetings. They heard them at funerals and at times of jollity. Gradually they became a kind of unwritten literature, a part of the very spiritual essence of a highly emotional people. Men of New England, such as Harry T. Burleigh, Clarence Cameron White, William Dawson, Raymond Johnson, Will Marion Cook, Carl Dixon, Hall Johnson and others, all have tried, as I have, to put these things into musical notation. Alas, printed notation can only capture a little of what is in the soul of a group of Negroes when in a spirit of devotion they join in singing a "spiritual."

The spiritual of itself is a form of music. Sometimes when I have heard untutored Negro groups chanting these soul songs with no knowledge of musical notation, what we know as the art of music, I have felt that they become very sincerely the voice of a divine power, as wonderful as that which wakens the storm and their gorgeous bloom, hurls a Niagara over a thundering precipice, wakens the thrill of the morning bird or paints the glories of a sunset sky.

Success Hatched from Failure

IT SEEMS that whatever success I may have had has been the result of adverse or gloomy situations which ultimately have been my undoing. I feel such an instance from high school days. As part of the cultural influence of the Niagara Falls (Canada) Collegiate Institute, there were occasional concerts, some by local talent, sometimes by visiting artists. These concerts, invariably well attended by the students and community, were held in the Assembly Hall. A cause for great uneasiness in connection with giving these programs, especially at night, was the uncertainty of the lighting system. Thirty years ago there was nothing unusual for electric lights quietly to fade into darkness, reappearing or not, seemingly at their own sweet time and will.

On one of these programs of student talent, Willie Clipperton, one of my chums, a fair creature Nordic with bright blue eyes and golden hair, was playing a piano solo. Right in the middle of the piece the house was plunged in darkness. One could hear the tones of the piano falter, pressing the silence all felt to be inevitable. I happened that I was sitting directly behind Principal Dickson who asked me a whisper whether I could play in the dark. (Of course I could! I had loved to do so from childhood!) So I laid out the whole program, and, sitting next to the piano, who was glad to escape to the wings, continued the music, improvising as far as possible on his themes, so that it seemed that he was really continuing to play. Quite unexpectedly, with full brilliance, the lights returned. The audience shrieked. What on earth had happened to them? They were in the situation I was in, there was an outburst of uproarious applause, probably not all of which was tribute to the charm of the music.

THE ETUDE

THE ETUDE

The Kindergarten Highway to Tone and Rhythm

By LENA MARTIN SMITH

THE CREATIVE MUSICAL APPROACH

SOMETHING of the pioneer spirit exists in the American music studio. So if there are to be found shorter, more interesting paths to the gateway beyond which the individual may wander in music land, we do not fear to venture upon these trails and to find out if they are really trustworthy. That is why studio directors in America are adding to their equipment such primitive instruments as were used by mankind in first discovering tone, in first experiencing the joy of rhythm.

Just as a child talks long before he reads, so he should have the pleasure of playing "rhythms" and discovering "tones" before he attempts to read their language upon the written page of music.

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Rhythm in the Making

MARY, FIVE or six or seven years old, comes for her private lesson. She is invited to play a duet with her teacher. She is given a simple drum (a tom-tom, a tiny dinner bell, or a triangle. She is told how to hold it and how to strike it. Then the teacher plays a simplified arrangement of a well-known piece of music such as Mozart's *Minuet* from "Don Juan" or the *Andante* from Haydn's "Surprise Symphony." Mary is told to play her instrument with the teacher, on the same accent beat. The rhythm of the selection is slightly accented and there is ample time in these measures for Mary's little hands to get ready for the next accent.

Now she may be given a "Mother Goose" rhyme to play on her instrument alone, such as,

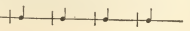
Hot cross buns,
Hot cross buns,
One penny worth of a penny,
Hot cross buns.

She is told to strike the instrument on each syllable. Then, for contrast, she is told to try another verse:

Rain, rain, go away;
Come again another day.

If Mary can do these she is ready to try a music score. For the duet, she has played just one kind of note like this:

Ex. 1

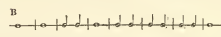
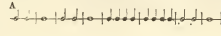


A large cardboard and very large notes should be her first picture. Mary may should her music as the duet is played again. There comes to her awakening a mind a connection between the striking of the accent and the black note on the musical page.

With this type of introduction, the child hears a "complex" as thought, presented by the playing of the teacher, which she is taking a very real part. Ear training, rhythmic feeling, listening to a harmony, are all correlated in this method.

Now the next step shows a full score

Ex. 2



for the rhythmic verse, like this ("A" being a representation of "Hot Cross Buns" and "B" of "Rain"):

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Here we eliminate the confusion of high and low tones, and connect the rhythm directly with the simplified musical note. Teachers in Kindergartens everywhere have found children delighted with the playing of tiny drums, with the use of the loved "Mother Goose." These scores introduce "fast" and "slow" beats. Mary begins here to see the meanings of various types of notes.

In connection with this drum music, teachers find the Indian stories very effective in introducing a bit of "mood" with the notes. The sad Indian grieving for a lost loved one plays the whole or half note. The dance around the peace fire uses the quarter note rhythms; the war dance or the alarm of a prairie fire is shown by the tiny notes carrying flags.

Ensemble music and other group experiences are introduced by bringing members of a class together. The older students may play the piano part of the duet or take the more difficult rhythmic instruments. If the plan has developed to include folk dancing, part of the group

may be the orchestra and the other part play the rhythm game or dance the folk dance.

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Discovering Tone

THE FINDING of "tone" is an even more fascinating pursuit. After the rhythmic feeling has been aroused, the student is requested to listen for tone. With a spoon, one may tap water glasses, old bottles, and spoons, different lengths of tin, child himself. If the ear is to be truly trained, Ready-made pitch by a piano has a completely new meaning to the child who has arranged water glasses in a row in the order of the pitch of tones from low to high. Bottles of the same size with various amounts of water in them open a field of delight to the young "flower" when he learns that the distance to the water has a decided effect on the tone.

Now is the time to arouse the interest in how to write the note of music so that one looking at it will know whether it denotes a high or low tone.

The ten line staff with the small middle line, drawn upon a large piece of cardboard, may be divided into three sections. The first section may contain the rhythmic notes which Mary learned to play with the mimet. Only now they are placed on the lowest line. Section two may have the same rhythm written on the middle lines.

Section three may have them on the top line. The lowest note is placed on the line chosen on which to tap the low rhythm; the highest pitched instrument may be chosen for section three. Thus there is a correlation between the up and down and between the change of position for the change of tone, and another principle of tone reading has been awakened in the child.

A game, wherein the staff is represented on one piece of cardboard and various notes each on separate pieces of cardboard, is one type of equipment which helps the child to create his own score. He places the notes on the top line if he has chosen a high pitched water glass to play on, or if he has chosen a low toned bottle, drum, places the notes on the lowest line.

The more activities for the child which to him have a meaning, the more potent is the thing he has of the foundational beginnings of reading the music language. Any music method may be enriched by a Kindergarten approach in the modern way.

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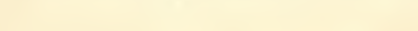
any music method may be enriched by a Kindergarten approach in the modern way.

SELF-TEST QUESTIONS ON MISS SMITH'S ARTICLE

1. How is rhythm first introduced to the child?
2. What may whole, half and quarter notes be likened to?
3. What objects common to the child may be used for tone instruments?
4. How may the first representation of "low" and "high" on the staff be made?

A CHILDREN'S RHYTHM GROUP

These primary children of Hutchinson, Kansas, are playing instruments that they have made themselves, such as a coffee-can drum, a tin-lid tambourine, a cheese-box harp, and a butter-beat tom-tom.



A New Approach to the "Thumb-Under" Problem

By LEROY B. CAMPBELL

THE "THUMB-UNDER" problem is a very simple one when attacked from a correct understanding of the various psychological and physiological phases involved in the playing processes.

In the first place there is a succession of keys to be played. The arpeggio is usually an accompanying figure and is therefore not, as a rule, very loud (we are speaking of the arpeggio or scale in rapid motion; anyone at all musically developed can play a slow arpeggio or scale in fairly good tone). The arm must move sideways while a certain series of percussive musical tones require some degree of energy downward. The side muscles are weaker and more awkward, the downward, more powerful and graceful.

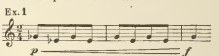
If there were no energy to be directed downward the problem would be easier, but there is energy to be exerted downward. If this energy is ill-timed, if it is too intense or involves too much motion, it will interfere materially with the less graceful and weaker sideways motion. The musical tone required is one of evenness without the appearance of hanging on. For, in a fleet, rapidly moving run, the series of short percussive tones are so close together that the effect is naturally legato. Then the energy downward ceases, but a slight one. This makes the interference between a sideways movement and a downward effort very slight. To further simplify the problem the fingers must keep close to the keys so that no motion is lost in reaching them.

Rotary Arm Factor

THE PRACTICE needed for the perfecting of this "thumb-under" problem lies, however, not so much in what has just been pointed out as in the delicate perfection of the arm positions from shoulder to fingers. For the technique needed in playing this arpeggio is not such as depends on fingers alone but on the balancing, proper undulating, delicately rotating movement of the whole arm band of the fingers. The arm is the basis, the background, the foundation upon which the fingers and hand

depend and rest. It is the eight or nine pounds of technical machinery employed to the four or five ounces of fingers. As the arm foundation (cause) is perfected in delicacy and grace, the fingers (effects) will find their task ever easier and easier. On the other hand, if the arm remains rigid and thus no doubt heavy and awkward, the fingers can never be free and fleet.

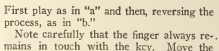
The arm should be so trained as to sense and anticipate every little shade of delicate motion back of the fingers and to play in perfect congruence, harmony and ease with them. With such arpeggio or scale feeling in the arm (the cause) the fingers (the effects) will find an easy route to perfection. To this end, therefore, sensitive and delicate arm rotary practice should be used, not for long at a time but frequently and with the correct adjustments. At first use the gift gently doubled up on this series of notes:



Ex. 1

always in rhythm and musically. Keep in play with the keys so that the keys are moved or quickened into tone, not struck nor hit.

Perhaps a little detail practice will be necessary at first to see that each side of the hand relaxes on the instant the tone is reached:



Ex. 2

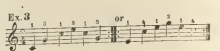
First play as in "a" and then, reversing the process, as in "b."

Note carefully that the finger always remains in touch with the key. Move the key by a quick impulse just to the point at which it sounds; then relax, allowing the hand to bound up with the key and remain at rest or the key until ready for the next motion. When this perfection becomes, through proper sensation, well

seated in the subconscious mind then either side of the hand will instantly cease all effort the instant tone is made. In rapid motion there is no friction or tug-of-war will exist between the muscles on the thumb-side or on the little-finger-side of the hand.

Now the arm is in perfect condition to assist the fingers and hand in any move, however intricate.

Now practice, for example, the arpeggio in this wise:



Ex. 3

using every motion which is desired in the final playing of the arpeggio. With the perfect basic feeling in the arm and with the thumb resting on C, touch this key again lightly, partly by finger effort and partly by rotary arm effort. Relax the instant the tone is made and allow the thumb to bound back on the rebounding key. Then touch the third finger on G the same way (gentle rotary effort to the right) the whole arm and hand going sideways just as it does when the artist plays an arpeggio, so that the thumb is over C. Touch C in the same manner as before (rotary effort to left) and then play B (rotary effort to right). Return in the same manner. Always have the right finger touching the surface of the next key in the exercise before the thumb is reached.

But, quick, rotary musical impulse is given. Make every impulse with musical precision and touch. Make each move just the distance needed in the actual playing. See that all sensations in practice are the same as in the finished rapid arpeggio. In this practice allow each move to be made rapidly, one wait between moves. So the practice seems, and is slow. Yet, even though the tones are sounded slowly, each move is made rapidly, so that the real essence of touch is the same in practice as in playing.

The impulses downward are so short that the muscular and weight energy in-

volvement is almost negligible. The playing attitude is therefore one of constant ease, repose and relaxation. In this condition habits are easily impressed. In the old way there was always more or less tension, that is, a complex condition of a muscle which was to be enforced by a certain habit. Such a condition made the formative process extremely laborious, required much time and was uncertain.

Rapid Work

IN THE rapid arpeggio the thumb is to be put under no further than to the second finger. The arm moving sideways with a delicate rotary effort deposits the thumb not only accurately but with good position for a controlled tone. The artist in a rapid arpeggio does not put the thumb under; and practice must give the same impression. Naturally in a slow legato arpeggio or scale the thumb or finger rests on one key until the next key is sounded but does not need to hold that key down. A slight weight will keep the key from coming up and will give the desired legato effect.

Not that in slow playing the holding would harm the tone to any extent; but it complicates unnecessarily, habits which make for control in rapid playing. Besides pushing at the key is not a musical effort. Such playing is not delicately adjusted, because force misleads, is a natural, not intended, and therefore not musical.

All of the playing processes will be greatly improved technically and tonally by this kind of touch and practice. With the rotary motion thus perfected the thumb will be the arm as the base for the delicate fingers but also all heavier tones, rhetorical accents and crescendos will be made to suit the dynamic needs of the finger with out undue strain or tension on the smaller muscles of the fingers. The fingers will then grow in finer sensations and speed since they are reserved solely for one habit, that of light articulation.

The student first looks to the cause; then effects will easily follow.

Four Times Twenty Musical Years

By PERCY GOETSCHUS, MUS. DOC.

EMINENT TEACHER OF MUSICAL HISTORY

Perhaps the French term for eighty (quatre-vingt), four times twenty, is the only one by which to express the age of Dr. Percy Goetschius. That is, he is as good now as four young men of the age of twenty, with all the experience which time only can bring. His freshness and mental vigor are evident in all that he writes. His recent work on "The Structure of Music," which will be published in book form shortly, is regarded as the keystone of the great series of masterly theoretical works from his pen. His autobiography which we begin in this issue will be concluded next month. It is a fine documentary reflection of a certain phase of recent musical history by a teacher who has taught more noted American composers than any of our contemporaries.

I WAS born on the 30th of August, 1853, in the then small manufacturing city of Paterson, New Jersey, near New York City. My paternal ancestors were Swiss, a family of preachers. The original family name was Goetsch, and it was one of the descendants, a preacher in Hackensack, New Jersey, a zealous student of Latin, who added the Latin ending, "us," to the name, about the middle of the eighteenth century, which accounts for its present form and determines the pronunciation as a three-syllable word (Get-she-us).

I was a frail child, and my attendance at school was brief and intermittent; but my parents taught me reading, writing and arithmetic at home. My father was a civil engineer and the "city surveyor," and he recognized the fact that wholesome occupation in the fresh air, incident to his profession, was the best means of improving my health; so when I was twelve years old all my school attendance was discontinued and I engaged in out-door work with father's corps of assistants.

I was so successful that when I reached my eighteenth year, my father transferred the entire business to me. Since "surveying" involved considerable mathematics, I made a thorough study of algebra, geometry and the like, with very great pleasure and no doubt some profit. At the same time, I was extremely fond of literature and read all the best books that I could get—Tennyson, Longfellow, Shakespeare, Dickens, even "Fanny Hill" and "Scott's" with avidity. I have often imagined that these two courses of study both bore significantly upon my future activities in music. The mathematics inclined me to the theoretical side of the tone-art, and my close and critical application to works of the best writers aided me in developing a style of English diction which was valuable to me when it came to preparing my text-books later in life.

A Lifetime Delight

BUT ALL this time the one absorbing, unquenchable passion of my life was music. Besides a German lute (which my father tooted and sang and I later developed a fair degree of skill), the only musical instrument in our home was a little, wheezy melodeon, with pedals for pumping the wind. As I was unable to reach these pedals with my short legs, I began to pick out the notes in such hymn books and other collections as were in the house, and finally, as I had learned in time to read and play simple music. My parents were not trained musically but mother sang and father fumed

bled out the tunes; and they were both genuinely interested in music. Father led the choir" in various churches, and subsequently I officiated as organist. A few

He quickly recognized my budding musical preferences, and was profoundly interested. One day he brought to me, as a gift, "The Well-Tempered Clavier" of

and obsession of my being, and set out, on the first of November, 1873, for Germany, ostensibly to spend the year there in the exclusive pursuit of musical study. Perhaps I foresaw that the "one year" was to become seventeen years, and never for an instant have I regretted carrying out that resolution, unfortunately.

The good old steamship *Alysinia* of the Canadian Line conveyed me to England in thirteen days, and two days later, on the fifteenth of November, I found myself in the railway station at Stuttgart, Württemberg, in South Germany. There I experienced one brief pang; never I forgot the feeling of utter desolation, loneliness and homesickness that oppressed me, when, stepping off the train, and finding in a foreign land, with absolutely no knowledge of the language, I found myself far away from my loved ones, among absolute strangers. But it was only for a moment. I had been told to locate in the Marquart Hotel, and as it adjoined the station I readily found it and was greeted at the door by a good natured porter who spoke English.

That evening, at dinner, I found myself seated next to the newly appointed American Consul, and, about a year later, at home, at least comfortable and courageous again. The next day, Sunday, the sun shone warm and bright, and I decided to attend church, as was my invariable custom at home; so I inquired the way from the porter and soon found the little English church. On the way out, I stopped at a street corner and read the names of the streets; the one I was on was Weber street, and the one that interested it was Wagner street! I concluded that I had come to the right place for the study of music!

That same evening I was advised to attend the opera, and, brushing aside my home-bred scruples concerning the Sabbath, I went, and heard Mozart's "Don Giovanni." I can feel the thrill of it yet.

The Elysium of Music Students

THE NEXT morning, I followed the porter's directions and soon found myself at the portals of the Stuttgart Conservatory of Music. I had reached the goal of my enterprise! In the ante-chamber I found a young gentleman, about two years my junior, who had just arrived on exactly the same errand, from Brooklyn, New York. He could speak German, and he kind-heartedly took charge of me, as interpreter, guide and friend. We attended to my registration and had an interview with Dr. Lebert (chief author of the famous Lebert and Stark Piano Method). Then I was assigned to the proper assistant teacher for rigid piano technique. We found a good boarding house for me, and I went right to work. I also entered the class in harmony, for, though unfamiliar with the German tongue, I was perfectly at home in the universal language, music.

My progress in every direction was rapid; I soon became able to understand and make myself understood in German; and my apprehension of the theoretical part of the program was so rapid that, before given this element of music any thought, that in one year and a half, by doubling classes, I covered the first three-year course in the program. I was one of the classes of Dr. Faust himself, in his counterpoint and form. Dr. Faust was

years later a square piano supplanted the melodeon and my enthusiasm was greatly spurred by this widening of my musical domain.

It must have been in my tenth year that a most momentous event took place, destined to influence and even determine my future career—namely, the advent of U. C. Hill into my life. Mr. Hill was an excellent musician, a proficient violinist, a pupil of Ludwig Spohr, and withal a big-hearted fine old gentleman. I believe he hailed from Connecticut. When I first saw him he was about sixty years old, a portly, ruddy-faced gentleman, tall, with a characteristic stoop, as if to minimize his height. The only physical trait that suggested the artist was his rather long hair which curled up a little over his collar. He was one of the founders of the chief one, and for a number of years President of the New York Philharmonic Orchestra Society, which still exists and occupies foremost rank among our great orchestras.

Mr. Hill owned considerable property in Passaic, New Jersey, but advancing years and an improvident family made it increasingly difficult for the poor old artist to earn the needful means of existence, and he was obliged to sell piece after piece of his property. My father, as Commissioner of Deeds, prepared the necessary documents, and it was that Mr. Hill became a frequent visitor at our house.

of Bach! God bless him! It was the turning point of my life, for the wrestling with this unsurpassed product of the greatest musical genius brought me ecstasy and delicious musical progress.

The Sound of Doors Opening

TO the public rehearsal of his orchestra in the old Academy of Music in New York, and thus Haydn, Mozart, Beethoven and many other great masters entered with fracturing might and main. My command of the keyboard increased rapidly, though without any outside assistance, and soon Mendelssohn and Chopin, not to mention Brahms, Raff and others, were added to my list of musical duties. One Christmas my father gave me the sonatas of Mozart and Beethoven. I gave scant attention to them, but was captivated by a copy of Beethoven's "Symphony No. 3" (for piano); I prayed fervently that it might rain the next morning, so that, thus prevented from going out to work, I could spend a delicious hour at the piano with this symphony!

Things went on in this way until I was twenty years old. Then, again, by means of many friends and finally winning the sanction of my parents, I determined to content no longer against the convictions

Conquering the Jazz Craze of Young Pianists

By R. M. GOODBROD

ONE of the most serious problems which confronts the average piano teacher of today is carrying his or her pupils safely through the so-called "jazz-craze" and converting them to classical music.

The very first warning I had that jazz was beginning to take hold on some of my best students was one day when one of them said to me, "I wonder how you think it will be before I have enough technique to play jazz music?" I said to her, "Surely, that is not your reason for studying music, is it?" She then assured me that she was tired of classical music and that it was now her sole ambition to become a good jazz player.

When I questioned others of my students—some even of outstanding talent—and they informed me that they were taking lessons in order to be able to play jazz music, I decided I must take immediate action. In all cases the pupils were either sophomores or juniors in high school. At this age young people are very volatile and like to make their own decisions; so I set about to devise a plan whereby they would choose to elect classical music at this age they are quite plastic and, in fact, if I could convert them to classical music now, that love would dominate throughout the rest of their lives.

I decided to select pieces for my pupils that had rather suggestive dance rhythms and content, such as light jazz novelties. I have them play, for example, *Java Dance*, *Doll Dance* and *Flapperette*. They eagerly responded to these pieces. I thought by giving them a taste of this type of music they would soon see the comparison between jazz and classical music. And I knew if I refused to give them jazz they would probably discontinue lessons with me and go to some "jazz teacher." Then my purpose would be defeated.

I now started to devote half of their study period to lecture and still kept them working on light jazz pieces hoping to do so with jazz music that was of a type that would be created for it. In my lecture I stressed and illustrated how jazz rhythms were not new to music but that they had actually been taken from classical music. I also illustrated how many more, and themes of popular pieces have been taken from classical pieces and how jazz pieces lasted for only a few minutes while classical music had remained supreme throughout the ages.

I still continued to keep them on the plain works, and soon two of the pupils complained that they were getting tired of them keep on, in fact, overdid them until they were tired of jazz.

When I thought their desire for jazz music was completely fled, I brought them back to the classical music again. They seemed content now to work on classical music and started with renewed vigor. I did not lose one of these pupils and I felt that I had accomplished a real service for classical music and for the pupils themselves.

A list of pieces that bridge the gap between jazz and classical music is here given:

COMPOSITION	COMPOSER	GRADE
<i>Spring in Spain</i>	Hippler	4
<i>Conforti</i>	Media	4
<i>Dance of the Rosebuds</i>	Keats	3
<i>Garden of Roses</i>	Ritter	4
<i>In a Rose Garden</i>	Ewing	4
<i>Fete Elegante</i>	Martini	3 1/2
<i>Strutting Out</i>	Ritter	5
<i>Patter without Chatter</i>	Blanco	5
<i>Jazz Scherzo</i>	Gaillon	6
<i>Wilemiana</i>	Calman	3 1/2
<i>Red Lovers</i>	Acuffe	3 1/2
<i>Mio Carlo</i>	Grotton	3
<i>La Cascada de Perlas</i>	Parks	4
<i>Sleazy Hollow Tune</i>	Kontz-Felton	4
<i>A Garden Party</i>	Benson	3 1/2
<i>Moonlight Revels</i>	Andre	4
<i>A Breath of Lavender</i>	Preston	3
<i>Wing Foo</i>	Burleigh	2
<i>Salute to the Colors</i>	Anthony	2 1/2
<i>Horror Dance</i>	Pelton	3 1/2
<i>Hunting Memories</i>	Pelton	3 1/2
<i>Springtime in Chinatown</i>	Renton	3 1/2
<i>Moonlight in the Patio</i>	Sawyer	2 1/2

the Head of the Conservatory, an extremely learned musician and gifted organist, composer, teacher and conductor. At the same time (the Autumn of 1875) I was assigned to Dr. Lebert in piano and also to Dionys Pruckner, which was considered a great privilege. Prof. Pruckner was one of the few real pupils of Liszt and became distinguished as virtuoso throughout Germany. In 1870 he visited America briefly and played with the Philharmonic Orchestra. Mr. Hill once said of him, "I have never heard such exquisite, refined playing."

Also, I enrolled in the orchestration class of Carl Doppler, an act which the authorities regarded as irregular and premature. What did I care? I responded to the inner call for the widest field of expression. Carl Doppler, a famous flutist, was Director of the Court Orchestra, one of the sweetest and noblest masters I have ever known, and a wonderful teacher. To these influential acquaintances I shortly added Edmund Singer, eminent violinist, concertmaster of the orchestra, and an exceptionally fine teacher. These five, the "Big Five" of Stuttgart, Faist, Lebert, Pruckner, Doppler and Singer, seemed to take a particular liking to me, and bestowed upon me a degree of affection which I tried to deserve.

During these early years of study I contracted many lasting friendships with genial and talented young musicians who had chosen Stuttgart for their education; among these, Edgar Schilling, Kray and Victor Herbert were conspicuous.

Symphonic Enterprise
In 1876 I wrote my first symphony, as class-exercise. That same year I was entrusted with a few classes of English speaking-harmony students at the conservatory, and to these were shortly added some of the regular (German) theory classes; so that I thus became a regular member of the Faculty.

In 1877 I composed my first Overture, "Samson," which my devoted and generous master, Degner, performed publicly. This was followed in 1878 by my "Christus Overture," also publicly presented in Stuttgart (and many years later, by the way, in New York).

In 1879 I began work upon my first harmony textbook, "The Material Used in Musical Composition." The incentives to such an undertaking were by no means of a trivial nature, surely not mere boyish ambition or reckless presumption. The "method" which Dr. Faist had prepared especially for the Conservatory classes, while original with him and decidedly progressive, seemed to me still to share a weakness (as I deemed it) of all existing harmony books, namely, the lack of reasons for the rules. The rules were evidently adequate and authoritative, but they were listed in the name of "tradition," chiefly. Since they were good, there must be a means of proving their origin and furnishing the student with an assuring reason for each and all of them. To do this was my main endeavor. Hence, while I followed Dr. Faist's system rather closely, I tried to make everything clearer; and, of course, I amplified it to include many modern innovations. This book was written and rewritten, almost the proverbial "seven times," before I felt that it was ready for the public. I had to have it printed at my own expense, since no publisher in Germany would accept a book of that kind in a foreign language. This was done in 1882.

A Significant Signature
IN THE Summer of 1883, on one of my rare visits to America, I met, on the

teamship, Mr. Gustave Schlimmer, the founder of the great publishing house of that name in New York. He had got wind of my book, and was deeply interested in it, and in me; his subsequent generous and warm friendship is one of the most cherished of my memories. The next time I saw him, a few weeks later, he offered me a contract, assigning to him the sole right of my "Material Used in Musical Composition" which I managed to sign, although so deeply affected by the significance of the transaction, that I could scarcely hold the pen. The book was completely revised, and published by the Schirmer Company in 1889; again revised for a new edition in 1895; and practically rewritten, for later editions, in 1913.

About 1879-80 I began my piano Sonata, and, after finishing the first and second movements, the fates favored me in the opportunity of meeting the noblest masters I have ever known, and a wonderful teacher. To these influential acquaintances I shortly added Edmund Singer, eminent violinist, concertmaster of the orchestra, and an exceptionally fine teacher. These five, the "Big Five" of Stuttgart, Faist, Lebert, Pruckner, Doppler and Singer, seemed to take a particular liking to me, and bestowed upon me a degree of affection which I tried to deserve.

During these early years of study I contracted many lasting friendships with genial and talented young musicians who had chosen Stuttgart for their education; among these, Edgar Schilling, Kray and Victor Herbert were conspicuous.

A Forenoon with Brahms

A SIMILARLY thrilling experience was in store for me; in the Autumn of 1882 I experienced the rare privilege of a forenoon alone with Brahms. His attitude was unusually gracious and cordial; to my astonishment (and pride) Brahms read my Sonata through from beginning to end, without comment (as was to be expected, for such was his reserved nature), but with evident interest and general approval.

Another parallel experience was a forenoon spent with Hans von Bülow and my friend Pruckner in 1886. Bülow made me play my orchestral Suite, which had been written and publicly performed the preceding year, from the score, and though his remarks were largely caustic, in keeping with his well-known manner, he was quite apparently favorably impressed with the work, and many of his criticisms were just, and sank into my artistic consciousness.

The year 1883 was for me a most memorable one, filled with the most interesting and profitable experiences. Dr. Faist and other Professors, the king of Würtemberg conferred upon me the title of "Royal Professor," which established my standing as member of the faculty-council of the conservatory. In that same year I was engaged as musical critic by the two leading newspapers of Stuttgart ("Schwäbischer Merkur" and "Neues Tagblatt"), and was assigned the post of Lecturer in Music History at the Conservatory.

(Continued in March Etude)

Old Friends Are Best

See Great Improvement

"As I am one of your old time subscribers, I thought it would not be out of place to send you my congratulations on the fortieth anniversary of your paper, and to express to you my appreciation of the good things that I have found within the covers of your magazine during the past years. Of course I can see many changes in the make-up of the paper since it was first started, but I am glad to say that the same spirit of helpfulness and good-will permeates it today as of yore. Besides you have brought the appearance as well as the contents up to date in every respect; and I trust that the coming years will bring you and to all who are connected with your musical family a most happy and prosperous future."—EDWARD A. PLOUTY, New Jersey.

Finest in Existence

"The Sisters of the Holy Names wish to offer their congratulations to THE ETUDE editors for the successful completion of fifty years of faithful and artistic service in the realm of music. May THE ETUDE continue to be one of the finest musical magazines in existence."—SISTER BENEDICTA, California.

Good Wishes for Future

"Congratulations upon having attained your fiftieth goal. I hope still to be taking THE ETUDE at the time you celebrate seventy-five years, and, yes, a hundred years. That's quite a while, but I hope it will be so. Your ETUDE is becoming veritable and more enjoyable each issue that it is published."—PHILIP F. SMITH, New York.

Making an Ende Encyclopaedia

"Best wishes to you and your exceptionally fine magazine on the occasion of your fiftieth anniversary. I have been a subscriber since 1926 and value your publication very highly. In fact it might interest you to know that I am making an encyclopaedia of music with THE ETUDE as my main source of information. The value of the articles from THE ETUDE is worth more than the price you ask."—ELVINE M. C. DUCHATELIER, Pennsylvania.

An Indian Drill for the Fingers

By NEIL V. MELLICHAMP

THOSE who know the value of the finger exercises prescribed by the technician of today cannot conscientiously omit them from the young student's assignment; yet most teachers are familiar with the tired, overworked, over-spends the average child's face when technical exercises are mentioned. Now if a teacher is fortunate enough to have the child who is her sixth or seventh year she can give his imagination full play while introducing valuable tricks for his small hands. For instance, in the Schubert piece, the right thumb for finger scale work, she may call the fingers Indians and suggest that, as the real Indians, they follow in each other's footsteps. She may begin with the left hand and have the child play, ascending, two octaves with the first and second fingers. Now she has him descend with the right hand, reminding him that the thumb and second finger creep exactly in each other's step. By using the same echo thumb and third finger, then the thumb and fourth, next with thumb, sec-

ond and third, and finally with the actual scale fingering, the habit is pretty well established.

In like manner the finger exercises for equality of tone are introduced. Let the teacher call them "fairies" and then hear the light musical tones—let 5, 4, 3, 2, 1. Now if a teacher is fortunate enough to have the child who is her sixth or seventh year she can give his imagination full play while introducing valuable tricks for his small hands. For instance, in the Schubert piece, the right thumb for finger scale work, she may call the fingers Indians and suggest that, as the real Indians, they follow in each other's footsteps. She may begin with the left hand and have the child play, ascending, two octaves with the first and second fingers. Now she has him descend with the right hand, reminding him that the thumb and second finger creep exactly in each other's step. By using the same echo thumb and third finger, then the thumb and fourth, next with thumb, sec-

ond and third, and finally with the actual scale fingering, the habit is pretty well established.

These exercises in themselves are familiar to all Leschetizky students and help to establish that much coveted legato touch. But if the teacher makes them into play for the child, she has gone far toward

THE ETUDE

"I have taken THE ETUDE since its first publication in about 1883."—E. M. BRACKETT, Ohio.

Forty Years Faithful Support

"I have been teaching for forty years and received your ETUDE the very first year—always recommended it to my pupils—and sent my subscription nearly every year, though I did not use my own name, but the name of the school where I was situated. For many years to come, I hope THE ETUDE will continue the good work begun by Mr. Theodore Presser of helping both teachers and pupils towards the attainment of Musical Art."—REV. S. S. MARIE-DE-LA-VISITATION, Ottawa.

"Received ETUDE for forty years."—MRS. W. H. MORING, North Carolina.

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"I have been a subscriber to THE ETUDE since it was first published and have nearly every copy on file."—MRS. M. E. O. PAYNE, West Virginia.

"I have taught piano for thirty-eight years, which means that I am now seventy-five years old. Have taken THE ETUDE for thirty-eight years and ordered all my music from Theodore Presser's."—MRS. B. HOBBS, Washington.

A Help for Forty Years

"I have been receiving THE ETUDE for about forty years, and it has been a wonderful help to me."—MISS JOSEPHINE STUWILL, Indiana.

"Accept kindest felicitations on the auspicious occasion of your Golden Anniversary. I hope that the blessings and success which have been yours during the past fifty years may be continued and increased in the future. Our sincere thanks are yours for the many courtesies and attentions you have ever shown us while I have been in charge of music departments."—SISTER MARY GISELA, Wisconsin.

Enrolls for Thirtieth Year

"How glad I am to enroll again as a subscriber for the thirtieth year. I am quite proud of the Anniversary."—MRS. M. DALY, Arkansas.

THE ETUDE

Violin Teaching Far from Ordinary

An Unroutined Routine of Violin Instruction

By LOUIS PERSINGER

THE FAMOUS TEACHER OF YEHUDI MENUHIN AND RUGGIERO RICCI

As told to ROSE HEYLBUT

RUGGIERO RICCI

MY FIRST encounter with violin teaching was a rather rude jolt. Naturally, I was the pupil. I was thirteen at the time, and we lived up in a mining camp in Colorado, where violin instruction was scarce. One teacher was found, though, and everybody thought he must be very good because he made you pay for ten lessons in advance. So I was taken to him and my hours were paid for. He heard me play once, and on that same afternoon he suddenly left town and was heard from no more. This caused me considerable worry. Not only did I grieve for the price of those none too lessons, but I kept wondering, "Am I such a genius that he can teach me nothing more, or am I so terrible that I drove him out?" Fortunately, my personal gifts were not the cause of the gentleman's defection; he had simply left for the Klondike, to seek gold and grow rich. This proved that he was not a musician for a music teacher after all, and the matter was forgotten. But much later, after I had been graduated from the Conservatory of Leipzig, and had spent happy years with Vsepe (the happiest, perhaps, of my life), and had pupils of my own, that incident of my childhood came vividly before me again. I relived the anguish I had gone through and resolved not only to refrain from running away from my students but never in any way to subject them to brooding or worry or self-tormenting or doubt. All this cuts deeper into a child's mind than people suppose. The ideal system of instruction, to my mind, imparts information and forms musical habits in *unspurred strokes only*. Even where censure is needed, one can always find a way of giving it that carries with it a pull upwards instead of a slam downwards. In all my experience, I have never really scored a pupil.

The Individual First

PERHAPS this is the best time to tell you that I have no set system of violin instruction. Least of all have I any system for teaching young children. I am not a specialist in child prodigies. Indeed, one of my most interesting pupils was a Canadian business man who took his first music lesson at the age of twenty-eight, and quickly made up for the lesser plasticity of his muscles by his more mature intelligence, thus proving again that it is never too late to begin! It has been my fate to teach the musical formation of certain very outstanding children, but their success is due to a combination of personal gifts with intelligent, enthusiastic methods of teaching. A teacher cannot actually plant the seed of genius where Nature has failed to do so—and yet he carries the full responsibility of developing it correctly! My own plan is to teach each child individually, to study his own very personal powers and

weaknesses, and to deal with them, not in terms of some routine pattern, calculated in advance, but spontaneously. I have no secret formula which, if once divulged, would assure the coming generation a race of Yehudi Menuhins. Indeed, if a super-gifted child were to come to me for instruction, I wouldn't in the least risk "knowing" how or what to teach him until I had worked with him a few weeks and thoroughly "explored" him.

The very first thing to do is to forget the violin and acquaint one's self thoroughly with the personality of the pupil. Often this takes time, but it is worth it in the end. For the way a child can play the Mendelssohn "Concerto" at an audition is far less important than the inner architecture of his mind, which causes him to play it as he does. That is what the teacher must know. Is the child a distinct virtuoso type, or is he a child of no fancy? Is he a shy, introspective type, possibly cursed with nervousness in playing before people? Is he difficult or tractable? Some of the original in his thought or merely imitative? I cannot decide my method of approach until I have charted

my pupil's mental and musical depths. Then I set to work by developing the things he lacks rather than by polishing up his specialties. A well-rounded, understanding musician is infinitely preferable to the sensational superficial performer.

Gymnastics or Genius

IT IS A distinct mistake to confuse sheer brilliance of performance with musical capacity. But it is easy enough to make, particularly in dealing with children, where wonder at a youngster's ability to cope with difficult music at all frequently causes one to lose sight of the fact that I get hundreds of letters from people all over the country, begging me to make another Menuhin out of their boy, because he is so good. I have seen a child play the Bruch "Concerto." Let me stress the point that playing difficult notes is not a sign of "genius," or even of musical gifts. If people realized this they would save themselves and their children much bitter disappointment and work, as well as those feelings of cynicism which have no place in a young mind. Although I have never been merely imitative? I cannot decide my method of approach until I have charted

I have found that the sensitive, introspective child, with abilities as yet only latent, gives promise of greater artistic capacity. It is better to "waste" a few years of possible performance than to exploit brilliancy too soon.

The most frequent questions put to me are, "How can you tell when a young child is really gifted?" What are the signs? How can you predict the future artist? Frankly, I can't. Nobody can. It is impossible to foretell mature capacity from a child's performance. The indications that are important to me are not actual performance so much as "a good ear," rhythm, and at least some evidence of a feeling for musical color. When Yehudi Menuhin first came to me, I saw at once that he was unusually gifted, but it would have been foolish to predict, when he was six, that at sixteen he would rank among the great virtuosos of the world. I was impressed, though, by his perfect ear, his feeling for rhythm, his serious determination; and later by his quick grasp of the spiritual significance of the music he studied. And even Yehudi had to work!

People are inclined to place too much importance upon performance as such. I often have to disappoint aspiring fledglings who come to me with a difficult recital program and expect to triumph, they stand before their backs to the piano while I test their ear. Then I ask them to identify notes and chord sequences. That is the first test. Secondly I ask them to play unaccompanied passages, both slow and rapid, to see what innate feeling for rhythm they display. Thirdly, I ask them to play some "simple" thing of Bartok's. I want to see how accurately they report the thought of the music. Only in the fourth place do I look for sheer performance.

A Feeling for Intervals

IN ORDER to lay the proper foundation for ear-accuracy, rhythm, and tone, I believe that all violinists should first study the piano. The fixed position of the notes develops a feeling for the intervals which the violinist must "manufacture" for himself. The fact that he can accompany a melody with a rhythmically-patterned bass checks the student up on his rhythm. Such a checking-up is difficult on the violin where there is largely only the arpeggiated line or filigree passage-work to play; and for that very reason rhythm is one of the violin student's greatest problems. Moreover, the fact that the piano is played by pressing down keys instead of strings quickens the ear to the differences between a total indiscreteness and those of a singing violin. (At least it ought to sing.)

The teacher must bear in mind that children are by nature imitative. They do not come to copy, certainly, but the very nature of their personal experience

"Both the child and the student cannot be accustomed too early and too constantly to a high standard of beauty in tone. We should learn to turn away from bad tone just as we avoid an obnoxious smell."—Monthly Musical Record.

makes it possible for them to learn only through what they see and hear. This brings up the much-mooted question of object lessons. Shall the teacher play a new piece through for his pupil before the child has had a chance to "discover" it for himself? I believe he should—provided, naturally, that he is himself a sufficiently competent instrumentalist to reveal the major musical and technical aspects of the work in a worthy manner. At the very least, he should clearly point out the piece's "high lights."

Selected Exercises

FRANKLY, I do not believe in those utterly modern methods of pedagogy which require everything to be learned through personal "experience." The child gets his experience with good and bad notes solely through what he hears. The same is true of interpretations and general musical good taste. No child can hit upon perfection by himself. Neither Mozart nor anyone else has ever stepped straight out of the cradle, equipped with fine musical taste and understanding, "mature" musicianship, a balanced emotional outlook, and compelling warmth and virtuosity. One is not born with these things. One acquires them. And it depends very greatly upon the artistic culture of the child's teacher whether these qualities are to develop at all, spark or no spark.

As to himself, therefore, the youngster will probably read into this music a great many errors which must later be removed, involving the double process of unlearning the wrong before the right can be properly mastered. And, even then, it is a question whether an original error can ever be completely eradicated. I believe a child is making better steps along the way when he experiences if his teacher provides him purposely with correct experiences.

The teacher should never assign a new piece without doing all he can toward leading the child into the proper way of learning it. He must mark out fingering and bowing. He must demonstrate the technical stages to be watched for and overcome. He must give examples of tone and interpretation. More than that, he must talk over the meaning of the music in terms which the child can understand.

He must teach the music away from the violin almost as much as upon it. He must encourage the pupil to express thoughts by means of notes, instead of merely playing the notes. He must inquire into the pictures and ideas the music stimulates in the child's mind, and discuss them. He must plot practically every note the child plays, digitally, mentally and musically. I have never had a child pupil for whom I have not done this.

"Keep Out" Signs

FURTHER, I believe in negative teaching. The child-pupil must be alert for what to avoid just as he is for what to achieve. Suppose I am trying to bring out a soaring, floating tone. The first step, of course, is to produce such a tone for the child to hear and imitate. But that is not enough. He must also know the fingered manipulation and the aural effect of what not to do. I often draw a scratchy, harsh, "pressed" tone and ask my pupils if he likes it. Of course he says "no." Then I counsel him to listen for just such tones in his own playing, and avoid them.

In interpreting passages of emotional meaning—like those in the *Andante* of the Mendelssohn "Concerto"—it is often useful to exaggerate dragging, drawing sentimentality, and then to make an awful face over it and let the pupil have a good laugh at it. Once he has laughed at a mistake, the bitter is half sweet. The next step is to play like ridicule. The pupil will mend his ways the moment he sees a danger of your laughing at him in the same way he would at you. It is a fresh start for the shield him. The wise teacher calls his

pupil's attention to the errors to be avoided before the latter has a chance to become intimate with them "on his own."

A Cleopatra Passage

THE MORE graphic and pleasurable associations the teacher can tie up in his pupil's mind, the more accurately will he drive his point home. Once I was trying to have a pupil produce a rich, voluptuous, passionate tone. The child was very young and, for all his gifts, had absolutely no knowledge of passion nor emotional ecstasies. His imitations of such a tone were only half satisfactory, because he was working "from the outside in." After we had been at it for some time, I finally put our violins aside, and said "Come on, let's take a walk." On the way, I never once mentioned tone, but told him all about ancient Egypt, of Cleopatra resplendent in ruby silk and holding lotus flowers in her hands, riding in a golden barge down the lazy green Nile. The boy was enchanted. The "music lesson" look left his eyes, and he actually *was* Cleopatra. When we came back, I gave him his fiddle and told him to play that passage *like Cleopatra*. And he did it.

Once you get into the habit of thinking in associated ideas, you can make up any number of graphic little bits, on the spur of the moment, to make your point. Most little people will readily begin a scale *piano* and finish it *forte*, but the gradual increase of power that makes a real *crescendo* and not merely a jarring change of volume can offer difficulties. I usually overcome them by telling the child that the scale is a hill he must climb, with the slowness and speed, and that he must therefore exert more leg power. It usually works. Again, in coloring a passage, I tell him to regard his melodic line as a very literal line, colored like his suit, with colors may blow about, sometimes in the full sun, sometimes in shadow; but never must the weight of the colors ever break down the line. Never must the clothes drag in the mud. That usually works, too.

Game, Contest and Display

TURNING to the child's point of view, the very young pupil has little idea of purely musical or abstract values. He is interested in two things—keeping himself pleasantly occupied and seeing himself do things well. The wise teacher takes this into consideration. He may often get a much better musical effect by not talking much at all the time. He may let the up with an association of ideas; he may rouse the child's pride; he may enter into competition with him. Any very rigid method of teaching becomes tedious to children, and boredom, of course, is fatal. A good way to keep interest on the alert is to vary the course in his lessons and his practice hours. Don't always begin with scales and exercises, simply because that is "the thing to do." Let the child warm up his fingers with a B-flat scale, or a Fagani, if he is that advanced, or an exercise on the violin or even a rapid passage from his new piece. Let him begin his practicing with a different exercise each time. He can work out a splendid routine for him, with his being in the least aware that he is being routed!

One of the teacher's greatest problems is how to help overcome nervousness. We all have had experience with the child who practices diligently and plays well, but who makes the most heart-breaking slips when playing before people, from the sheer fright of seeing them there. Frankly, I believe there is no way of completely overcoming nervousness, except by the time taken. I remember once in Berlin, years ago, that Ysaie himself was so shaken by a sudden attack that he had to make a fresh start at his concerto in the shield him. The wise teacher calls his

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THE ETUDE

RECORDS AND RADIO

By PETER HUGH REED

THE RETURN of the weekly broadcasts of the New York Philharmonic Symphony proved a double event this year; for it not only made available to the whole country the finest symphonic program *par excellence* by one of America's leading symphony orchestras but it also brought before the microphone Lawrence Gilman, one of America's foremost music critics and commentators on her music. Mr. Gilman who is the music editor of the New York Herald-Tribune has been writing for his eyes, and he actually *was* Cleopatra. His esteem of music is all embracing, for he writes as appreciably of modern music as he does of the music of the past. His style is distinguished (often excited) and markedly brilliant. In an age that ignores poetry, it is good to find a commentator like Mr. Gilman whose appreciation of that much neglected music is such that he makes the usage of poetic excerpts one of the salient features of his commentations.

Bach's Objectivity

TO TURN to recorded music and its insurpassable intimacy, let us begin by making some observations of Bach's music on records. The music of Bach, being objective in its expression, unquestionably conveys different impressions to different temperaments. And, like the philosophy of Immanuel Kant, to which it has been termed analogous, it is immediately intelligible to some though not to others. When we approach work like his unaccompanied violin sonatas, we can understand the limitation of their appeal and why they are incomprehensible to the many rather than the few.

When we approach works like Bach's sonatas for violin and cembalo, however, it would seem to us that such music might be universally comprehensible. Undeniably, they are ideal works for phonograph reproduction, since repetition only increases appreciation and interest. These sonatas, like the great works of Beethoven, are pure experiences, as Schweitzer says, "with a force in the place of passion." Their moods are purely emotional ones, in which sorrow, although the dominating note, is not the ultimate one; for whether Bach was submerged in thoughtful melancholy or "mystical dreams" inevitably he recovered himself in a sturdy buoyant *finales*—the truly vital and buoyant expression of a latent optimism.

Out of the six sonatas written for violin and cembalo, four have been recorded to date, with the piano taking the place of the older instrument. Three of these, the fourth, fifth and sixth sonatas, Columbia have made available in their album sets 186 and 187, expressively played by Albrecht Dohls and Marcel Maas. The other that has not been made available in this country as yet. It is played by Isidore Margulies and Harold Samuel and issued by H. M. V. in England. Columbia set 186 contains the first and six sonatas for violin and G major, each taking four recorded sides. Set 187 contains the fifth sonata, in F minor, which takes five recorded sides, the sixth being the *Andante un poco* from the second sonata.

Piano in the Role of Cembalo

MUCH HAS been said about the inequality of the modern piano in relation to the violin (the dullness of the

former's timbre, for instance) particularly in the performance of these sonatas. Some authorities contend that the cembalo, which has the "pure tone" of a string vibrating on a wood resonator, gives a more equal homogeneity to the parts than does the piano. Be that as it may, the playing of Mr. Maas, the singing tone of the piano, and the balance attained by several instruments in these recordings make them to our way of thinking, gratifying performances of the music under hand.

Besides the limitations of the flat bow, another reason that the unaccompanied violin sonatas are not so readily understood or appreciated is the absence of the harmonic implication of the piano. If we accept the belief, advanced by several commentators on Bach, that he conceived these sonatas to be played only with the old bowed bow, the tension of which "was effected not by means of a screw but by the pressure of the thumb," then we realize that he "demanded of the instrument nothing impossible or even unsatisfactory *per se*," as many people would like to contend.

The importance of these sonatas in violin literature cannot be overestimated. Hence the issue of Bach's "Unaccompanied Sonata in D minor" (Victor set M133), as performed by Adolf Busch, is an important one. The "D minor" contains the celebrated *Chaconne*, which has been considered the most salient piece for solo violin ever written.

The strength and fervor of Bach's "D minor Toccata and Fugue" for organ are well set forth by Edward Mignani, playing on the organ of the church of St. Nicholas des Champs, Paris, on Columbia disc 68445. The Toccata, founded on a single "dramatic ground thought," has been compared to a surging surf. If this is accepted, then the effective transition to the greater and more uniform opening of the fugue might be compared to a rippling stream (a transition of scene), and the inserted passages of broken chords that serve as the final climaxes imposing one, the growing force of the stream which joins the sea at the end.

Modern American

SPECIAL praise is due Columbia for their issue of Roy Harris' "Concerto for Piano, Clarinet and String Quartet" (Modern Album set No. 6). This unusually gifted musician, a native of Oklahoma, occupies a place in the front rank of modern American composers. Mr. Harris' music is allied to the times, being at once modern and compelling, rarely like a central figure. His concerto is vital, contentious and emotionally dynamic. It commands our respect, whether we understand or dislike it upon a first hearing.

The piano part is broadly, almost ponderously, conceived, standing forth from other instruments, when in evidence like a central figure. His concerto is vital, contentious and emotionally dynamic. It commands our respect, whether we understand or dislike it upon a first hearing.

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THE ETUDE

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL
FAMOUS BAND TRAINER AND CONDUCTOR

Goldmark's "In Springtime" Overture

(Required Band Contest Number for 1934)

By VICTOR GRABEL

Goldmark is a composer who contemplated Spring with a feeling of drama. He envisions the necessity of vigorous conquest of Winter before we may enjoy the "coming of green," the "biting of the butterfly" and the "song of birds." And so young Spring with passionate ardor sweeps into the land.

Ex. 1

Opening with a reiterated chord in the horns and lower clarinets, the theme of robust Spring is vigorously launched in the flutes, oboes and first clarinets.

Now is the high-time of the year, And wakener of life hath blithely come flooding back with a rippling cheer. Into every bare inlet and creek and bay.

The rush of sound increases in intensity and a fortissimo is quickly reached, subsiding to quieter passages which introduce some transitional material.

Ex. 2

The overture, "In Springtime," was first produced by Goldmark at a concert of the Vienna Philharmonic Orchestra, in 1890, and first came to a hearing in America at the hands of Walter Damrosch and the New York Symphony Orchestra in 1890.

It was originally scored for three flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The setting which I have made for band provides for the following amplified ensemble: piccolo, three flutes, two oboes, English horn, E-flat clarinet, first, second, third and fourth B-flat clarinets, alto and bass clarinets, two bassoons, saxophones, two cornets, two trumpets, two flugelhorn, horns, trombones, baritone, euphonium, tubas, bass, harp, timpani, drums, cymbal.

As every poet in words has written about Spring, so has almost every tone poet given expression to the season. We have overtures, waltzes, tone poems—even symphonies dedicated to this season of the year. But, while one composer may see the slow awakening of Nature with the budding of trees and flowers, another may visualize it as a mighty conquest of Winter's icy grip. Spring to him signifying rather the victory of life pressing valiantly through and out of Winter's cheerless night.

Ex. 3

This motive boldly sweeps through the modulations of A major, D major and D minor and seems to shout exultantly "Spring is here!" This motive subsides and the second theme now enters.

No matter how barren the past may have been, There enough for us now that the leaves are green; We all in the warm shade and feel right well. How the sap creeps up and the blossoms swell.

Ex. 4

The principal motive soon softly returns in the dominant (against softly reiterated chords in the flutes) while the waltz-like theme (of Ex. 5) is heard as a counter-theme in the lower reeds and in the oboe. Through a series of agitated transitional passages we return to a restatement of material employed in the opening pages.

Finally the second theme (as first set forth in Ex. 4) is presented in the contrasting key—this time in a more colorful dress.

Ex. 5

Clarinet, oboe and flute rise in upward striving passages while through it sounds the lovely voice of the plaintive English horn—all endeavoring to attain to the warmth of the new sun. Fresh life is awakening. There is a restless stir. The principal theme again enters (in the dominant now) and is answered by the horn and trumpet.

Ex. 6

while overhead the trees we hear the voices of birds but just arrived from the South.

Ex. 7

The children then join in a soft-voiced song:

Ex. 8

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THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

BLACK SWANS AT FOUNTAINEBLEAU

By JAMES FRANCIS COOKE

Familiars of *The Etude* will recognize, in this composition, Dr. James Francis Cooke in truly lyric mood. He sings of "black swans gliding upon the quiet waters of an enchanted lake," to use his own phraseology. Play the melody with the most beautiful singing tone possible. Allow plenty of space so that the theme literally glides along after the graceful manner of swans on water. The harmonization, while simple, is most interesting, as it weaves through various keys. Preserve carefully the triplet figures in the melody, but avoid marking these so sharply as to interrupt the gentle onward glide of the music. Moderate tempo should prevail until measure 17 is reached, where *piu mosso* (more motion) is indicated.

At this point the theme is in the tenor voice played by the right hand while the left crosses over to play the upper harmonies. At measure 25 the dynamics have grown to *forte* and the theme re-appears in the upper voice, this time in double note. Use of the pedal very often makes or mars a piece of this character. Therefore study the pedal markings which provide for the sustaining of harmonies without causing blurring—an unpleasant effect certain to follow upon prolonged use of the pedals. Short as it is, this little composition is full of music; and its appearance will doubtless be cordially welcomed by *The Etude's* faithful.

COUNTRY GARDENS

Arranged by WILLIAM BAINES

Here is an eighteenth century folk tune which has been tremendously popular in recent years. It is one of the morris dance forms, of which there are several varieties, and calls up pictures of dancing figures on the village green in the somewhat merrier England of another day. Accents and phrasings of this music are all written to accord with certain traditional gestures of the dance, and success of interpretation follows upon careful observance of such guidelines. After a four-measure introduction the theme proper begins. Make the most of the two-note phrases, with the accent on TWO and FOUR. Rhythm of country music is vital. This music should be given a graceful but by no means dainty interpretation. These old English dances were quite vigorous as danced by

healthy rustics, and consequently grace must be attained without loss of virility.

GAVOTTE DU PETIT TRIANON

By EVANGELINE LEHMANN

Charming bits continue to reach us from the bay peninsula of the French friends. The gavotte is said to take its name from the Gavots, early people of Dauphiny, France. Unlike the morris dance, previously discussed, it must have a dainty and altogether sophisticated treatment. Avoid anything suggesting rustic vigor, therefore. Little pedal is indicated; rather a sharp staccato should dominate the performance of the music. This gavotte, aside from its musical value, affords splendid practice in poise, grace and rhythmic nuance. Staccatos and legatos should be nicely contrasted, forte and piano beautifully blended, and an air of staidness pervade the entire composition.

SPEED

By DONALD CLAFFLIN

The old adage which bids youth "make haste slowly" is applicable to Mr. Clafflin's composition despite the title he has chosen. It is reasonable to suppose that young players should practice with accuracy as a matter of general principle. Use heavy accents and pointed staccatos throughout this number, keeping the rhythm at all times intact. There should be as much contrast as possible in playing the occasional sustained notes in the trio. Setting the pace according to ability, practice this piece slowly until it lies comfortably for the hands. Then play speed ahead!

VALLEY FORGE MARCH

By EDWIN FRANKO GOLDMAN

A march by the famous bandmaster, Goldman, is always of interest. This one opens with the blare of trumpets in the first two measures followed by the roll of drums (left hand) in the third and fourth measures. The first and second themes should be given very spirited rendition, preserving an even, steady tempo. The left hand supplies a staccato accompaniment throughout except for the occasional sustained and accented notes which are held with the pedal and thrown off sharply on the following beat. The Trio opens with a short introduction in the style of a bugle call after which appears a sustained theme in F major. This theme is so singable that Dr. Cooke wrote words for it, which

appear in this edition and may be sung as a chorus.

PROLOG OF THE CLOWNS

By WALLACE A. JOHNSON

Here is a novelty which will attract young pianists. To be really effective it should be played in the style of a capriccio burlesque. After the two-measure introduction observe the staccato in the first beat. This should be rather well marked. The grace notes in the right hand should be rolled into the principal note which follows and all played with an upward rolling motion of the arm which releases the entire group crisply. The staccato chords on the first two beats are followed by a sustained chord held for two beats. When properly contrived this bizarre effect is traditionally clown-like in suggestion. No new material is encountered until measure 28, where the left hand takes up the theme. Follows a return of the first theme which fades to nothingness on a *diminuendo*.

AT THE FOUNTAIN

By DORIS MANN

Here's a second grade piece to be played with the sparkling finger legato suggested by the title. The little figures in sixteenths in the right hand will be more lively in tone if played with close finger legato combined with a rolling motion of the hand. The left hand follows along on legato sixteenths. The first theme is in B flat major and is followed by a short theme in the dominant key (F major) after which the first theme is repeated. The new theme at measure 47 is in the key of the subdominant (E flat major) and employs the same little shining water figures as the first theme. *At the Fountain* can be made an interesting finger study attaining the same results as a Czerny etude and being, incidentally, somewhat easier for some students to "take."

LARGO CON GRACIA

By LUDWIG VAN BEETHOVEN

This *Largo* is from that early period of Beethoven's works in which his compositions still mirrored the influence of Haydn, his predecessor. Later he was to develop the sonata form to the highest state of perfection. Originally the word "sonata" was used to designate an instrumental composition. Literally it meant "sound piece." Later still the word was used to designate

form, and it stands to this day for the highest form of music. The Beethoven piano sonatas are an everlasting monument to his genius.

The large introduction considered is from the "Sonata Opus 7." It is to be played with the utmost dignity, almost with majesty. The performer should seek to draw from the piano an approach to the resonance of an organ or orchestra. The opening short phrases are to be played with a tonal inflection which suggests breathing. The marks of dynamics should be followed closely. Tonal color is necessary in this, as in all slow movements for the piano, to make amends for the limitations of the instrument in the matter of sonority. The thirty-second in measure 12 should not be played in a hurried manner. The footnotes should be read, as they are very helpful, especially in the playing of the ornaments correctly. Beginning with measure 25 note the staccato accompaniment in the left hand against the very sustained chords in the right. At measure 75 the theme is in the left hand and should be well marked. Be sure to phrase the right hand accompaniment at this point *exactly* as indicated. There is a real test for the performer in the playing of this music—that of drawing the thin line between the utmost in real expression and the vagaries of maudlin sentimentality.

THE TOE DANCER

By ELIA KETTERER

A waltz in grade one-and-a-half calling for light staccato and legato playing. The right-hand legato passage-playing against a staccato bass assumes a certain established control on the part of the young player. On the third line the process is reversed, the left hand carrying the melody against right hand accompanying chords.

MARCH OF THE DOLLS

By FREDERICK A. WILLIAMS

A march written especially for the second graders. Its opening theme is staccato for the most part and should be clipped off with rhythmic precision. The flat theme beginning next to the last line is in the left hand and should be played to represent a drum in an imaginary band. The next line shows the same theme picked up by the supposed trumpets of the band after which a return to the beginning is made. D. C. ends at *Fine*.

(Continued on page 126)

THE ETUDE

THE ETUDE



THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Enjoyable Music

I have been told that my musical training has been too much on the technical side and that the pieces I play are too technical and tiresome to the listeners. I do not mean the persons who enjoy only jazz, but rather cultured persons who have had no special training in music, but have taken such pieces as Grieg's *Butterfly*, a number of Chopin's works, Schumann's *Transcendental*, and so forth. Please give me a list of compositions that are short and enjoyable to people who have a taste for good music.—A. R.

It looks as though your chief trouble lay in a lack of expressive appeal in your playing; for the pieces which you mention ought to give pleasure to any who are at all susceptible to good music. For the general listener, rather short pieces are generally most attractive, if performed with genuine expression and meaning. I hope the time will soon come when no one will be considered a person of real "culture" who has had no musical training or possesses no musical appreciation!

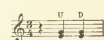
You might add to your list, as adapted to persons of some, at least, musical taste, the following: *Palmgren*, "May Night"; *Albeniz*, "Sous la Palmier"; Op. 232, No. 3; *Debussy*, "En bateau"; *Debussy*, "Jota Dance."

These pieces are short, and of contrasting styles. Moreover, they offer plenty of opportunity for the display of rhythmic vitality or of intimate expression.

"Drowsy" Moments

Please explain what is meant by the "up-bow stroke" advocated by Dr. Thompson in his analysis of "Drowsy Moments" in the *Etude* of April, 1933.—A. B.

I should play the interval on the second beat of each measure with the hand touch, in which the wrist jumps up slightly, while the fingers remain in contact with the keys; and the interval on the second beat with the arm-catch touch, in which the wrist is slightly falls. Both intervals should be made slightly staccato throughout, thus:



The chord marked "U" is to be played with the wrist up, and the one marked "D" will be played with the wrist down.

An Evening Study Course

1. Will you give me a course of study for an evening high school piano class? The students are of various ages and are usually middle-aged and are untrained.

How would you present the following subjects to students in a discussion?

a. chord playing
b. staccato
c. legato
d. portamento
e. finger work

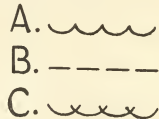
1. I advise you to use as a text-book *Blanche Dingley Mathews' "Piano Pathways."* While this may seem too elementary for your students, it should lead the way to a free discussion of the subject.

2. Show that chords should be played

as a rule by throwing the hand slightly over and into the keys, and allowing it to relax as the tone is heard.

Single notes or chords are played with similar touches. If a note is to be staccato, press it down quickly and instantly relax the entire pressure, so that the fingers rise to the top of the keys. But if a tone is to be more or less prolonged, keep just enough pressure on it to sustain it for the required time; for a non-legato tone, for instance, retain the pressure for almost (but not quite) the entire length of the note; for a pure legato, retain each tone until it just touches the next; for a legato-simile, let the tones really overlap so that each pair is heard actually together for a brief period—perhaps a quarter of a beat. The pure legato is a form of the portamento.

We may thus summarize the touches where the tones are more or less sustained: (a) pure legato (or portamento); (b) non-legato; (c) legato-simile.



Examples of the pure legato touch are plentiful in the works of both Bach and Chopin, of the non-legato in the works of Bach, and of the legato-simile in the works of Chopin.

A Talented Boy Pupil

A boy pupil of eleven reads very well but has little musical ear and refuses to follow the page. In a piece which has both a "staccato" and a "legato" section, he plays the staccato part as if it were a legato piece and the legato part as if it were a staccato piece. He is anxious to do with my pupils. I have written out for him and am anxious to do my best for him. What do you advise?—E. P.

Such a talented pupil as you describe is both a pleasure and a responsibility to a teacher. You are right in encouraging his composition, which I hope may eventually be backed up by a course in theory.

His facility in memorizing, too, should be carefully guarded, lest he become a careless and "sloppy" player. Make him see how important it is for him to master a piece in all its details—notes, time, fingering, touch, expression—before dispensing with the printed page. School work such as you mention, while helping him to read readily, is apt to impair accuracy; so that you should especially emphasize this factor in his piano study. Give him music such as Bach's "Inventions," or other polyphonic compositions, in which thoughtful reading is necessary. Let him, too, often study the part for each hand by itself before putting the hands together.

Divide a piece or study on which he is working into phrases or short sections of not more than four or five measures in length. Number off the sections, and have him eventually memorize them in-

dividually, so that he can play any phrase according to the number which you call out. This will oblige him to concentrate on the notes and to observe their every detail.

Advance Practice

At fourteen I played Beethoven concertos with ease and full interpretation. At seventeen, though I have practiced faithfully, I feel that I have not progressed. Working by myself, what do you consider a good course to follow?—H. B.

I suggest that you conduct your daily work in three divisions, as follows:

1. *General technique*, one half hour. For this work you may use James Francis Cooke's "Mastering the Scales and Arpeggios."

2. *New material*, of moderate difficulty, one hour. Start this work with the fourth grade of the "Standard Graded Course." While this book ought to lie well within your ability, the quality of the music should repay the most careful study. Certain of the compositions, at least, should be reserved for memorizing, perhaps for concert use.

3. *New material*, of considerable difficulty, one hour. This may start with the seventh book of the "Standard Graded Course." Do not attempt to perfect your playing of the music of this grade the first time that you study it but merely to prepare it for the more advanced work of the higher grades.

Remember, in the foregoing work, that thoroughness and accuracy are more important than speed. Spend plenty of time, therefore, on all details, reviewing each of these and afterwards each section of the composition till you have mastered all its intricacies.

Problems of Notation

(1) Please explain how to play a note which has both a "staccato" mark and a dash, as in the *Largo* which Beethoven's Op. 31, No. 2?

Ex. 1

Also, how are the bold notes in the above examples to be played? Should they be written as "A" or "B"?

Ex. 2

The 8 shows that the note an octave lower is played instead of the written note. Thus the example at "A" is played as represented in "B."

Ex. 3

3. Sub *p* is an abbreviation for *subito piano*, which means becomes suddenly soft.

Modern teachers have discovered that to jerk the hand back as you suggest is a waste of energy. To produce a quick staccato attack that is necessary to relax the pressure on the strings the instant it is sounded, when the key automatically rises and the tone ceases.

5. While scale practice is invaluable, I suspect that you vary the scale practice, practicing them in different keys, rhythms and tempos; also that you alternate them from week to week with arpeggio figures or finger exercises.

(2) The two upper E's are played as one. But while the half note held on an eighth is sustained for two and a half beats, the quarter note E shows simply that the lower E is played on the second beat.

(3) Here again, the quarter note E is played with the whole note E, showing that the quarter note G is played on the second beat. The two whole notes are sustained, while E and G are struck again on beats 3 and 4.

(4) Six notes are struck on the third beat—the three lower ones played slightly arpeggio. The half notes are then sustained their full length by the pedal, and the eights are played in their proper place on the second half of the last beat.

Musical Terms and Procedures

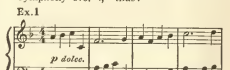
Would you kindly answer the following questions?

1. What is "imitation"? When an E is placed below a bass note, should I play only the one note, or play it as an octave?

The first question is answered in the *Etude* of September, 1933, issue of *The Etude*, by Arthur Nevin, which does not show how to play it.

I have always taught my pupils to treat the bass note as a single note with each staccato note. Is this the correct way? Should we continue this custom, or is it a waste of time, when custom is so much in question? I believe that this is a good way to start the lesson.—Val.

1. Imitation is a form of music that originated in medieval times and that is still occasionally used by modern composers. It consists in having one voice part repeat or imitate in some way what is being sung by another part. Where this imitation is exact, it is said to produce a canon, or if it is a celebrated example is found in the first movement of Beethoven's "Symphony No. 4," thus:



Ex. 1

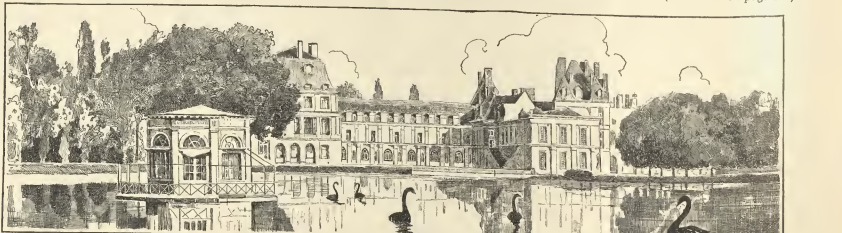
2. The 8 shows that the note an octave lower is played instead of the written note. Thus the example at "A" is played as represented in "B."

Ex. 2

3. Sub *p* is an abbreviation for *subito piano*, which means becomes suddenly soft.

Modern teachers have discovered that to jerk the hand back as you suggest is a waste of energy. To produce a quick staccato attack that is necessary to relax the pressure on the strings the instant it is sounded, when the key automatically rises and the tone ceases.

5. While scale practice is invaluable, I suspect that you vary the scale practice, practicing them in different keys, rhythms and tempos; also that you alternate them from week to week with arpeggio figures or finger exercises.



BLACK SWANS AT FOUNTAINEBLEAU

Provincial Opera in Italy

By PAUL WILSTACH



The following graphic description of an evening at the opera in a small Italian community so splendidly pictures similar experiences which the editor has known that he has secured permission from the author and the publisher to reprint it. It is from a most fascinating volume, "An Italian Holiday," by Paul Wilstach, copyright 1928, and is used by special permission of the publishers, The Bobbs-Merrill Company.

IN SPITE OF Taranto's curious situation, its two seas, its islands and its Irish saint, its strange fish and its gardens of *cauze nere*, my most vivid memory of this city of so many musical memories is musical. However, they are not of the tarantella, for there was neither spider nor *lesta* to set it in motion. Not of old Arcyltias, master as well as jack of all trades, who ruled the city so wisely in the fourth century B. C. and said to have found leisure in which to invent a mechanical flying tube, to write the first dissertation on music, to build "a machine to execute various tunes," and to locate the traditional spacings of the holes of the flute! Not of Giovanni Paisiello, born here, who was so shabbily treated by fate; for, having written ninety-four forgotten operas of his own, he is made a living memory by Rubens' portrait of him in the Louvre. No, Taranto recalls to me the absurdly amusing conventionalities and un-conventionalities of provincial opera.

The opera was Puccini's *La Tosca*, the hour nine, which is the usual hour announced for starting a performance in the Italian theater. There was no advance sale of tickets for there appears, as a rule, to be no decision more than a day in advance as to the change of bill, at least none announced until the bill poster makes his morning round of the available wall spaces and obliterated the name and cast of last night's opera with those of to-night's.

Un-Italian Forthright

NOTHING I could have asked the attendant at the theatre box-office could have surprised him more than my inquiry before noon for a ticket

for the evening presentation, unless it would have been to ask the name of to-morrow's opera. If that is known it is Masonically sealed. Business appears to pick up a bit in the evening after half past eight. As I approached the theater I noted signs of life. There were friendly gatherings before the doors. But the lobby was empty. A little apprehensive of what tickets might be left I approached the window and bowed low. This is quite usual. The obeisance is not a matter of courtesy, it is made necessary by the position of the only opening available for communication with the ticket-seller on the other side. It is scarcely more than a polite nod and barely large enough for the exchange of cash and its equivalent. The invisible attendant was amiable. There was no occasion for apprehension. Not a ticket had yet been sold.

I took a ticket for a *poltrona* for which the price was eleven lire, at a time when a lira was worth five American cents or twopence halfpenny English. In addition to this the price of a detached ticket of admission and an amusement tax was required, an additional seven lire. The two little pieces of flimsy paper received in exchange for this trifling sum entitled me to admission and occupancy of what was considered one of the best seats in the house. The government requires that one or two presentations of each opera be given for the people at prices greatly reduced below the standard scale. This, however, was not such an occasion. Opera costs little in Italy and outside a few of the larger cities it is not worth it. But the people as a whole are not used to standards being on the whole about as high, or as low, as the prices.

Mob Friendliness

THE PERMEATING sense of leisure drove me back again into the streets, for a stroll and a coffee. Returning in half an hour I found something of a crowd before the theater and the lobby in a mild state of riot. The sale of tickets was at last in progress and there was a good demand. But there was no order, no queue, just a disorderly swarm about the little window, much rough but unresented elbowing and squeezing, appeals and protests, the appearance of anger, but at bottom the best of understanding and good humor. It is what happens in Italy, not only in the theaters, but at railway ticket-offices, post-offices, and everywhere that there are no artificial ways to enforce a line. Italians have no voluntary sense of such order. The crowd and bustle gave promise of a full theater.

Inside, however, all was empty. It was nine o'clock by the big disk over the proscenium, but the advertised hour obviously meant nothing, unless it meant the hour at which the opera would not begin. The only human beings in evidence were the venerable ushers, old men and women whose gossiping voices came out of the shadows before their figures. I was led to the center of the auditorium and ceremoniously deposited in solitary state in my *poltrona* for a tip of one lira.

The plan of the house is, of course, like that of every other Italian theater, and here the houses where opera is sung are also called theaters. It is of a type which dates back to the continental model of the

early nineteenth century. There is an ever so slightly sloping floor in the shape of a horseshoe. The seats in the half of these nearer the stage are called *poltrone*, those behind are called *palchione*. As a rule they are made of iron tubing, the *poltrone* wider and somewhat better upholstered than the cheaper *palchione* in the rear. The chairs in each row are attached to one another, but the rows are rarely attached to the floor. During an evening there is apt to be some gradual and not intentional movement of these rows, so that, though one may start the opera with comfortable knee room, the last act may be endured in a contortion. Around the floor the walls rise in three or four tiers of *palchi* (boxes), and just under the ceiling are two or perhaps three rows of benches which are given the lofty name of *anfiteatro* (amphitheater).

A Bouquet of Faces

AS THE audience drifted in it at first revealed little to distinguish it from the commonplace of other such assemblages. There was an uncommon number of children and women. Whole families seemed to have deserted the home for the theater. A box which had seats for six, and permitted a view of the stage from at least the front two chairs, took in, with the suggestion of the assistance of a shoat, horn, ten and a dozen occupants. The youngsters sat on their elders' laps; as the front two chairs took in, with the suggestion of the assistance of a shoat, horn, ten and a dozen occupants. The youngsters sat on their elders' laps; as the front two chairs took in, with the suggestion of the assistance of a shoat, horn, ten and a dozen occupants. The youngsters sat on their elders' laps; as the front two chairs took in, with the suggestion of the assistance of a shoat, horn, ten and a dozen occupants.

Old fossils, who looked like barnacles on the city's social life, trailed in and wedged wearily to their locations, a bit like a horse who might be led to water but couldn't be made to drink. The audience finally found its particular character in the gradual arrival of officers and sailors from the naval base who sprinkled their uniforms all over the floor and walls. So much of a naval gathering did it turn out to be that it would not have surprised me if the curtain had risen to the piping of a boatswain's whistle.

The ladies all took their seats on arrival and removed their hats, but the men kept their hats on their heads and remained standing before their chairs, with their backs to the stage, scrutinizing every part of the theater with many a ceremonial bow from the waist to some, but to familiar a mere flutter of upturned fingers.

The buzz of conversation soon made the auditorium alive. To this was added the raucous voices of an old man, old women a few boys, offering programs and librettos, candy cigarettes and newspapers. The newspapers found a ready sale to those who came unaccompanied. No one seemed to care for a program, which explained the absence of advertisements on it. This may have been economy, or because the man had been on display all day in so many conspicuous places. But likelier, I suspected, because the artists were all old friends and well known to the audience.

The vendor of the librettos did a poor trade for similar reasons, for the operas were sung in a tongue that every one understood, and repetition had made them known by heart. The repertoire of a provincial season is limited; generally it is chosen from the works of Verdi and Puccini, with an opera or two of a few other Italian composers. The solitary foreign

opera which has a wide appeal in Italy is Bizet's *Carmen*, and it, too, is invariably sung in Italian.

Operatic Appearances

AT HALF past nine the musicians had not yet appeared in their pit. But no one was impatient. There were indeed harbingers of what was to come. One might have known the onset of the evening without bill-board or program or libretto. *La Tosca* was in the air. A tenor, apparently just behind the curtain, tried out his voice with scales, arpeggios and a few familiar phrases suggestive of Cavaradossi's music. Nobody listened. There was no disillusionment. On the floor detached individuals with no one to talk to held individual rehearsals, and hummed or sang in subdued voice snatches from Tosca's arias, or the scurrilous familiar bits. The same naive performance proceeded from some of the boxes. Upstairs from the benches of the amphitheater the less mannered, but not less musical, whistled the same bits. They knew every note and how it should be sung, or at least how it is traditionally sung, and there are exceptions, but though they have no higher standards than their own experiences—and that is low at Taranto. There was another rehearsal, backstage—that of the chorus. The first drop-curtain had two openings through painted doorways, with heavy flaps hung behind them like the padded leather screens which hang before the doorways of Italian churches to keep out the cold weather. Here they were introduced to facilitate curtain calls. But altar boys, vested for the church scene of the first act, gave another foretaste of the opera preparing behind the curtain by exposing themselves at the edges of the openings, handsome dirty lads and dirty clad in a boatswain's whistle.

(Continued on page 125)



BLACK SWANS AT FONTAINEBLEAU

LES CYGNES NOIRS A FONTAINEBLEAU

JAMES FRANCIS COOKE

Picture the black swans as they gracefully glide upon the quiet waters of an enchanted lake and you will catch the exact mood for an effective interpretation of this naive and plaintive melody. Sibelius would doubtless have scored this for English Horn solo with the accompaniment of harp and strings. Grade 3. Moderato flutemente M.M. ♩ = 88

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COUNTRY GARDENS

(MORRIS DANCE)

Arr. by WILLIAM BAINES

The country dance was originally held on the village green but later on found its way to the ballroom where it was given in the "long" form. This particular tune, dating from the 18th Century, has become universally known by virtue of its gay simplicity and vigorous rhythm. Grade 3.

Allegro moderato M.M. ♩ = 138 (Play gracefully but vigorously)

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GAVOTTE DU PETIT TRIANON

Grade 3. Moonlight, shadows, Flute and spinet playing, Perfumes, gardens, Dancing couples swaying. EVANGELINE LEHMAN

SPEED

Speed and more Speed!
See how fast you can race your outboard motor boat without "upsetting!"

Grade 3.

Allegro M.M. ♩ = 132

DONALD CLAFFLIN

*From here go back to the sign § and play to *Fine*; then play *Trio*.
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VALLEY FORGE MARCH

In this vigorous march Mr. Goldman has endeavored to commemorate the deeds of valor and heroism which took place at Valley Forge during this romantic period in early American history. Grade 3½.

Tempo di marcia M.M. ♩=100

EDWIN FRANKO GOLDMAN

TRIO

Text by James Francis Cooke

man hour. And That found a na - tion free, At Val - ley Forge they
hour. And That rag - ged host ne'er lost, The Faith, the Will, the

gave Their lives for you and me. En - dow our souls with
Power To win at an - y cost. No sac - ri - fice too

high er zeal And give us strength in ev - ry fight To reach the goal those
great for them, For us no aim can high er be, May God pre - fer our

he - roes sought In Lib - er - ty and Right. ty.

no - ble land For all e - ter - ni -

FROLIC OF THE CLOWNS

Grade 2.

Jubilantly M.M. ♩=108

WALLACE A. JOHNSON

To be played in a frolicsome manner.

poco rit. f a tempo f a tempo

ten. ten.

poco rit. mf rit.

f^z a tempo
ten.
rit.
20. f^z a tempo
f^z
poco rit.
f^z a tempo
25. f^z
rit.
< f^z a tempo
30
rall.
35
Tempo I.
p
ten.
f^z
40
poco rit.
f^z a tempo
f^z
45
dim.
p
ppp
pppp

AT THE FOUNTAIN

Sparkling and playful waters are so truly depicted in this fluent teaching piece.

Grade 2. Brightly M. M. ♩ = 76

GEORGE DUDLEY MARTIN

mp
5
8
10
f
15
dim. e rit.
p
Meno mosso
mf
20
25
f
Tempo I
p
30
mf
f
35
40
rit.
45
o tempo
cresc.
f
Fine
p
50
55
60
f
p
f
D.C. al Fine

O NO, JOHN!

ENGLISH FOLK SONG

Arr. by EDITH EVANS BRAUN

Allegretto

mf On yon-der hill there stands a crea-ture, Who she is I do not know;

I'll go and court her for her beau-ty, She must an-swer "yes" or "no" O no, John! no, John! no, John! no!

mf My fa-ther was a Span-ish Cap-tain, Went to sea a month a-go; First he kissed me, then he left me, *ad lib.*

Bid me al-ways an-swer "no" O no, John! no, John! no, John! not O Mad-am, in your

face is beau-ty, On your lips red ros-es grow, Will you take me for your lov-er? Mad-am, an-swer "yes" or "no?"

O no, John! no, John! no, John! no! O Mad-am, I will give you jew-els, I will make you

rich and free; I will give you silk-en-dress-es. Mad-am, will you mar-ry me? O no, John! no, John! no, John!

no! O Mad-am, since you are so cru-el, And that you do scorn me so, If I may not

be your lov-er, Mad-am, will you let me go? O no, John! no, John! no, John! not

O hark, I hear the church bells ring-ing, Will you come and be my wife? On dear Mad-am, have you set-tled

To live sin-gle all your life? O no, John! no, John! no, John! not

C. Elliott

CLINGING TO THEE

THE ETUDE

R.M. STULTS

Andante non troppo

mp O Ho-ly Sav-iour, Friend unseen, The

mf faint, the weak, on Thee, on— Thee may lean; Help me, thro'-out life's va - ring scene, By faith to cling, to—

mf cling to Thee. Blest with commun-ion so di - vine, — Take what Thou wilt, shall I re - pine, —

mf When as the branches, the branches to the vine, My soul may cling, — may cling to Thee? What tho' the world de-

mf ceit - ful prove, And earth-ly friends and joys re - move? With pa-tient and un-com-plain-ing love,

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THE ETUDE

mp Still would I cling, O Lord, to Thee, Still would I cling to Thee— Oft when I tread the way a-lone, Some

mp barren waste with thorns, With thorns o'ergrown, Thy voice of love I hear in gen-tle tone, Bidding me hope— and cling to Thee.

FLEMISH CRADLE SONG

Edited by Rudolph Magin

Moderato con espress.

CARL WILHELM KERN, Op. 678, No. 4

p *res - cen - do rit e dim.*

p *res - cen - do rit e dim.*

a tempo *p* *res - cen - do rit e dim.* *15* *rit e dim.* *Fine*

Più mosso *mf* *cresc.* *20* *mf* *cresc.*

p *25* *30* *rit e dim.* *D.C.*

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DANCE OF THE WINDS

GALOP DE CONCERT

A. JACKSON PEABODY, Jr. Op. 17
Arr. by Richard Ferber

Grade 4.

SECONDO

Allegro a capriccio

Musical score for the second part of "Dance of the Winds". The score is written for piano and includes measures 10 through 55. It features a variety of musical notations including triplets, dynamic markings (ff, f, cresc., Fine), and tempo changes (Vivo, poco rit., Tempo di Galop M.M. = 132). The key signature is B-flat major and the time signature is 2/4.

DANCE OF THE WINDS

GALOP DE CONCERT

A. JACKSON PEABODY, Jr. Op. 17
Arr. by Richard Ferber

PRIMO

Allegro a capriccio

Musical score for the first part of "Dance of the Winds". The score is written for piano and includes measures 1 through 55. It features a variety of musical notations including triplets, dynamic markings (ff, f, cresc., Fine), and tempo changes (Vivo, poco rit., Tempo di Galop M.M. = 132). The key signature is B-flat major and the time signature is 2/4.

SECONDO

THE ETUDE

60

65 *cresc.* *ff* *morendo* 70

TRIO *Con moto* *f* 75 80

85

90

95 *molto cresc.* 100

Fine of Trio D.S.

Con ferocita *ff* 105

110 *D.C. Trio**

*From here go back to *Trio* and play to *Fine of Trio*; then go back to *§* and play to *Fine*.

THE ETUDE

PRIMO

60

65 *cresc.* *ff* *morendo* 70

TRIO *Con moto* *f* 75 80

85

90

95 *molto cresc.* *vibrato* 100

Fine of Trio D.S. *Con ferocita* *ff* 105

110 *D.C. Trio**

*From here go back to *Trio* and play to *Fine of Trio*; then go back to *§* and play to *Fine*.

(Sw. soft 8' and 4'.
Gt. 8' and 4'; mf, coup. to Sw.
Ch. 8' and Gamba ..
Ped. soft 16'

Arr. by Orlando A. Mansfield

ENCHANTMENT

CLARENCE KOHLMANN

Add Oboe

Andante con molto espress.

Manuals

Pedal

Sw.

Ch.

Gt.

8w.

a tempo

molto rit.

10

cresc.

f

15

to Coda

Gt.

Ch., 8' & 4'

to Gt.

Sw.

poco agitato e cresc.

20

to Sw.

Gt.

f

25

30

f a tempo

35

Gt.

f

Sw. with Oboe

ad lib. D.C.

40

Sw.

to Sw.

Sw. Oboe in

Sw. Celeste

stentando

trquillo

CODA

Ch., Gamba

Ch. Dulciana

to Sw.

CONSOLATION

FELIX MENDELSSOHN

Arr. by John N. Klohr

Adagio non troppo

1st Violin

Piano

CONSOLATION

FELIX MENDELSSOHN

1st CLARINET in Bb

Adagio non troppo

Eb ALTO SAXOPHONE

Adagio non troppo

CONSOLATION

FELIX MENDELSSOHN

1st CORNET in Bb (Solo)

Adagio non troppo

CONSOLATION

FELIX MENDELSSOHN

1st & 2nd HORNS in Eb

or Eb ALTOS

Adagio non troppo

CONSOLATION

FELIX MENDELSSOHN

CELLO or TROMBONE 9

Adagio non troppo

CONSOLATION

FELIX MENDELSSOHN

Grade 1½.

THE TOE DANCER

ELLA KETTERER

Allegretto M.M. $\text{♩} = 66$

p *mp* *a tempo* *Fine*

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Grade 2.

MARCH OF THE DOLLS

FREDERICK A. WILLIAMS

In March Time M.M. $\text{♩} = 108$

mf *p* *f* *Fine*

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p *mf* *mf* *p* *D.C.*

Grade 1½.

THE DANCING DOLL

JOHN THOMPSON

Gaily M.M. $\text{♩} = 132$

mp

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Grade 1½.

KING WINTER

JOHN THOMPSON

Allegro M.M. $\text{♩} = 76$

f

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DREAMING

THE ETUDE

Grade 2½

Valse lente M.M. ♩ = 58

C.W. KROGMANN, Op. 180, No. 4

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THE ETUDE

O NO, JOHN!
English Folk Song
Arr. By EDITH EVANS BRAUN
(Vocal)

The recital singer and audience alike will welcome this striking new arrangement of a very popular English folk song. With the limited range of one octave, E-flat to E-flat, this key will be suitable for any voice. The form follows the original, consisting of six verses set to the same melody, but the arranger has obtained variety in the vocal line by contrasting dynamics, and in the piano accompaniment by the use of varied rhythmic figures and dissimilar harmonizations reflecting the spirit of the text.

A rather fast tempo should be established in the two-measure introduction. The first and second verses are sung *mezzo-forte*, with the accompaniment subdued to *piano*. The third verse, beginning at measure 26, is sung *piano*, and *forte* on the recurring answer, "O no, John! no, John! no, John! no!" The following verse is *forte*, with the answer *piano*. The last verse, measure 62, is sung at a slower tempo, and the accompaniment here depicts the "church bells ringing." Observe a broad *rallentando* for the final answer, sung *fortissimo*.

CLINGING TO THREE
By R. M. STULZ
(Vocal)

This sincere sacred song by Mr. Stulz is for medium voice, and it will prove useful to many church soloists who need simple, appealing songs for the service. The text is selected from the old hymn, "O Holy Saviour, Friend unseen," by C. Eliott, 1836.

Where the musical phrase and poetic line coincide, the punctuation may be taken as a guide for the proper phrasing. As a further aid to the singer, however, the composer has indicated, with the usual marks, places where lines may be broken for breathing. Such additional phrasing will assure ample breath support.

Sing the first verse *mezzo-piano* in a rather slow tempo. Observe the *mezzo-forte* at measure 9, and the *crescendo* to *forte*, measure 11. The second section, measure 21, begins *forte*, at the original tempo, followed by *mezzo-piano* and *piano*, measures 27-30. The return to the first theme occurs in measure 31. Note the (//) which indicates a pause or "breathing-place" after the hold, measure 36, followed by *ritardando* to the end.

FLEMISH CRADLE SONG
By CARL WILHELM KERN
(Violin and Piano)

Here is a characteristic cradle song from the Flemish which is admirably adapted to the medium of strings. The composer, Mr. Kern, is well known to ETUDE readers for his numerous compositions in all classifications.

The violin part has been edited by Rudolph Magin and makes effective use of the third position. The range of the composition is within the limits of the first position, however, and may be played by beginning students, without observing the given fingerings. Play in moderate time with expression. Begin softly, with smooth, legato bowing. Measures 3-4 are fingered for the D string, with the octave harmonic (third position). Note the *crescendo*, *ritardando* e *diminuendo*, measures 5-8.

The first *mezzo-forte* occurs at measure 13. The second section, beginning at measure 17, should be played *mezzo-forte*, at a faster tempo. Use separate bows for the detached sixteenth note figures but maintain the legato stroke throughout. Measure 25 is *piano*. Observe the *ritardando* e *diminuendo* again at measure 31. At the D. C. return to the beginning and play to *Fine*.

ENCHANTMENT
By CLARENCE KOHLMANN
(Organ)

Dr. Orlando A. Mansfield has made a skillful arrangement for organ of this charming and fluently melodious composition by the gifted Philadelphia composer, Clarence Kohlmann.

Prepare in advance soft 8' and 4' stops on the Swell; *mezzo-forte* 8' and 4' stops on the Great, coupled to Swell; Gamble and 8' stops on the Choir, coupled to Swell; and soft 16' Pedal stops coupled to Swell. The melody is first announced on the Gamble of the Choir by the left hand, with the right hand accompaniment on the Swell. At measure 5, the melody shifts to the Swell, right hand, with *Oboe* added, the left hand continuing on the Swell. At a tempo, measure 8, the melody is given to the Great, with counter themes brought out on the Great at measure 12. The left hand transfers to the Choir, measure 16, and continues here with the melody for the second section. The repeated right hand chords are played on the Swell. Note the Pedal coupled to Great, measure 25. Further suggestions for registration are indicated by the arranger and should be studied carefully.

In addition to an original and altogether refreshing melody, Mr. Kohlmann has developed his material well, both by the appropriateness of its harmonic background and by the use of vigorous thematic imitation. The second section offers effective contrast to the lyric pensiveness of the first section and builds up to a strong climax before the return.

CONSOLATION
By PAUL MEXVOLDSON
(Orchestra)

This familiar Song Without Words by Mendelssohn is effectively arranged for orchestra by John N. Klorer and features the cornet as the solo instrument. With the instrumental parts of medium difficulty, this orchestration will be suitable for High School groups and should prove particularly appropriate for use by orchestras in the Sunday School.

The double-stops of the 1st violin part may be divided between two or more players. At measure 11, third beat, the melody is taken by the violins. Note the *pizzicato* (pluck the string with the finger) followed by *arco* (resume the bowing). In the absence of the cornet, a solo violin may play the melody, and, for this purpose, the cornet part has been used in the violin part an octave higher.

The clarinet and alto saxophone parts supply the inner voices with many pleasing counter-melodies. The E-flat horns function as rhythmic instruments ordinarily, but in this arrangement certain melodic passages for them will be found as well. The bass is taken by the cello or trombone.

The director will set the tempo, which is *Adagio non troppo* (not too slowly).



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THE VOLINIST'S ETUDE

Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself

String Saving Knacks

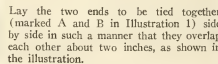
By KARL A. JETTINGER

STRINGS ON musical instruments frequently break at non-vibrating portions of their length, this happening oftentimes to strings that are wire wound. In most cases a string that breaks in this manner is long enough so that, if the broken ends are joined, the string can still be used. For most playing, a string repaired in that manner answers its purpose about as well as if the break had never occurred. The saving in money through such personal repair work, especially in the case of cello strings and expensive wire-wound strings for all instruments, is sufficient inducement to warrant the endeavor.

However, the repaired strings have a tendency to break near the knot which ties the two severed pieces. This second break is usually independent to the first. The reason for this is that the string at the knot, which weakens the fibres of the string. To avoid it, therefore, the abrupt bend must either be avoided altogether or the knot must be such that the full strain is not brought upon that part of the string at which the bend occurs.

Mountain climbers have a similar problem to contend with, in tying together several of the light but strong ropes they use when making difficult ascents, in order to get past a place where there is dangerous climbing. They, too, must use knots that either avoid the strain on the fibre caused by the short bends of the knot or that distribute this strain by dividing it over several points along the rope.

The knot which mountain climbers have found particularly suitable for fastening together the ropes they use is usually adapted to thicker strings as follows: To tie this knot, one should proceed as follows:



1. Lay the two ends to be tied together (marked A and B in Illustration 1) side by side in such a manner that they overlap each other about two inches, as shown in the illustration.

2. Take the end marked "A" and bring it around the end of the string marked "B" till it forms a loop; whereupon push this end of the string through this loop, the result being a knot of exactly the same kind as that which is usually used in securing the end of a gut string, except that the string B passes through the knot. The same proceeding is then gone through with the string end "B," which is knotted around the string "A."

In both cases the knot is drawn as tight as possible. This done, the joined segments are picked up by the two ends that are not knotted and then stretched taut. This pulls the other two ends tightly together into a knot which divides the strain among several points along the string and which stands about the same pull as any other part of the string. Illustration 2 should make clear how to tie this knot.

A method of joining the ends of a broken gut string which does away altogether with the bends necessary in tying any kind of a knot and which, thus is especially adapted to thicker strings as follows: To hold that end of each string that is to be fastened to the other to the flame of a fire

(the flame of a burning match will answer the purpose) long enough so that the heat will cause a knob-like swelling on the end of the string. Next by the string ends together as in Illustration 1, except that in the present case less overlapping is required. (For thin strings, such as violin G, so little as half an inch will do, while for cello or double bass strings an inch or more will be necessary.) This done, wind the thread tightly around the two string-ends

and tie together or otherwise fasten the ends of the thread, so that they will not come loose. This second method of mending strings is especially well suited to wire-wound strings, the wire of which must be first unwound from the parts of the string ends that overlap. This unwound wire can be used for wrapping the joint, in place of thread, of which there may be none at hand.

To lessen the strain on the bends in the knot, those who use gut E strings on a violin usually fasten to the tail piece by first showing the knotted end of the string in the hole in the tail piece and then carrying it around over the side of the tail piece and under the string. While this answers the purpose in mind admirably, it is rather unsightly. A better way is to push the end with the knot through the hole in the tail piece (from the top) so far that it can be carried around over the front end of the tail piece and pushed through the hole in it a second time.

Ballet" is the best known. Then the 7th and 8th concertos and the *Fantaisie Lyrique*. Naturally the German School does not agree that de Beriot is necessary in a course of study. But Rode and Vieux are playing the Mendelssohn "Concerto" with some better playing than the pupil knows at it so long that they will have lost their interest.

The How and Why of Violin Study

By EDITH L. WINN

MAUD POWELL once said that there were too many so-called virtuosos in this country. She made it her mission to go to remote towns and cities and play the great concertos because she wanted to inspire these "virtuosos" to real study. Her great regret was that there were so many dilettanti in the world. Life was very serious to her and her art sacred. Many talented pupils were brought to her, and instead of playing a fine concerto, they always played pieces like *Serenade* by Drlia, or *Le Vieux* by Hubay. She always said, "Study in your own locality; then go to the best teacher you can find. Learn the best works. Take lessons from the teacher who plays the best."

Many violinists have no foundation to their structure. Also many teachers do not know the student literature nor how to grade it. The great works are played at

long before they should be studied—always with the public in mind. I have found so many young teachers who have no idea of grading material. Children of ten are playing the Mendelssohn "Concerto" with some idea of its beauty or worth. When they really can play it they will have been at it so long that they will have lost their interest.

"The study of de Beriot," says Felix Winteritz, "is of utmost value. I played de Beriot, each and every work, when I was a boy. I turned to de Beriot as the de Beriot. The study of de Beriot is the beginning of virtuosity. Kreutzer marks the beginning of professional activity."

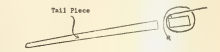
There is only one way to study de Beriot—that is, according to the French School. One must be very well versed in the staccato, the spiccato, martellé and piqué bowings.

Of the de Beriot works the "Scene de

Ballet" is the best known. Then the 7th and 8th concertos and the *Fantaisie Lyrique*. Naturally the German School does not agree that de Beriot is necessary in a course of study. But Rode and Vieux are playing the Mendelssohn "Concerto" with some better playing than the pupil knows at it so long that they will have lost their interest.

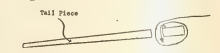
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There is only one way to study de Beriot—that is, according to the French School. One must be very well versed in the staccato, the spiccato, martellé and piqué bowings.



This having been done, the knotted end is pushed into the slot connected with the hole in the tail piece and provided for that purpose, the same as would have been done with the end of any of the other three strings. That part of the string which was pushed through the hole in the tail piece first should be shoved into the slot next, so that the end with the knot rests over and against it. The foregoing illustration presents a sectional view, showing the string before it has been pushed into the slot.

A similar manner of fastening the E string is shown herewith:



It is accomplished by passing the free (un-knotted) end of the string through the hole in the tail piece from the bottom, carrying it around to the front of the tail piece and passing it through the hole a second time in the same manner. The reader is cautioned not to confound the two methods. While the method shown in Illustration 5 will hold the string perfectly, it possesses one drawback. The pressure at the point where the string goes through the hole in the tail piece the second time, against the string where it goes through the first time, acts like a wedge driven between the lower part of the string and the side of the hole in the tail piece. The force of which wedge is often sufficient to crack the tail piece.

working for credits and are striving to obtain in the brief time allotted to them a brilliant repertoire. It seems like mere dreaming.

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Devices for Oral Scale Drill

By GRACE NICHOLAS HUME

After all the major and their three kinds of relative minor scales have been written and corrected a class of children (or even older students) will enjoy an old-fashioned contest for highest marks.

Have the class stand in line. Let the first in line announce the key and signature and name the first note of the first major scale, as, for example, "Key of C major, signature no sharps nor flats, first note, C." The next in line names the second tone, "D," the next, "E," and so on. Having both the ascending and the descending scale will afford more fun. If any pupil makes a mistake and the next in line names the correct tone he goes above the one who failed. If several fail in succession the one who corrects the mistake goes above all of them. The first kind of relative minor should be announced thus, "A-minor original" (or "natural" or "natural") the choice of nomenclature lies with the teacher, "relative of C major. Signature, no sharps nor flats. First note, A." The pupil who stands at the head of the line at the end of the class period receives the "high-mark" but in order to make such a contest fair the "game" should be played again and again, the one receiving the high-mark being required to start at the next recitation. At the close of each class hour each pupil should take the number which represents his place in the line.

Music Spelling Bee

AN OLD-TIME spelling match using scale notes instead of words is interesting. Choose two leaders who will select alternately pupils for their respective sides. He who names a wrong note, misses a key

signature or makes any kind of mistake sits down. The losing side may be required to perform some musical "stunt" for the entertainment of the rest.

Even more fascinating is this device. Name four pupils, respectively, Miss (or Mister) Sharp, Miss Flat, Miss Double Sharp, Miss Natural. Let all the pupils except these four stand or sit in line, the four placed opposite the rest. Each one recites in turn a note of the C major scale until it is finished, then the a minor original, then the harmonic and the melodic. Miss Sharp, Miss Flat, Miss Double Sharp and Miss Natural will be perfectly dumb until the seventh tone of the a minor harmonic scale is reached when, of course, Miss Sharp will have to say "g sharp," On the melodic form she will say "sharp, g sharp" in the ascending scale, but in the scale descending Miss Natural will have her innings with "g natural." Obviously Miss Double Sharp's duties will be light, and Miss Flat will have a complete vacation until the flat major scales are reached, when, after a little, she will fill a leading role.

A plan combining scale drill with the fun of cross-training is for the members of the class to sing the tones of the scales in turn, first calling them by their syllable names (*do, re, mi, and so forth*), then by their letter names (*A, B, C, and so on*), and finally by their letter names (*A, B, C, and so on*), and finally by their letter names (*A, B, C, and so on*).

Scales and other fundamentals of harmony may be made the children's friends instead of their enemies if the play element is introduced in class work.

Coming Back Without a Teacher

(Continued from page 12, January Etude)

She recalled her first ten minutes of such work and fifteen minutes that sat, sitting back against a maple tree. She recalled also how her muscles gradually strengthened as day after day the ten minutes of work grew to twenty, thirty, an hour, two hours. Two hours of hard muscular work with no more fatigue after it than had been the case at first after the ten minute effort.

"The principle ought to work with me now," she thought. "That is, if I use my common sense." Very slowly and softly, at first, and using always the legato touch, she began her ten minutes of piano practice, five minutes of this in the morning and five in the afternoon. Rigidly for two weeks she followed this schedule.

Music Study Extension Course

(Continued from page 88)

THE DANCING DOLL

By JOHN THOMPSON

These are two numbers from "Tuneless Tasks," a book of tuneless tunes for first grade players. The object of the etudes does not lie in developing familiarity with, and precision in, playing pianistic patterns common to all music of this grade. These patterns are the five-finger group in varied form, the broken chord, and the two-note phrase. In the *Dancing Doll* it will be seen that the tune is built around the broken chord of F major, alternating with three-note passages from the five-finger group. If in the bass after which it is picked up, the pupils are taught from the beginning to recognize these little pianistic patterns they will be found a great help in sight reading, in memorizing and general playing facility.

Children are in this way thinking and playing in groups or phrases instead of holding the deadly note-by-note conception which is a handicap to too many students.

DREAMING

By C. W. KROGMANN

A simple little waltz built on half notes, dotted-halves and quarters. In the first theme the right hand carries the melody while the left is required to sustain the first tone in each measure while playing the tenor notes of accompaniment. In the second theme, for variety, the melody lies in the bass after which it is picked up by the right hand. It should be played in a drowsy manner to carry out the intent of the title.

QUESTION AND ANSWER DEPARTMENT

Conducted by

KARL W. GEHRKENS
Professor of School Music, Oberlin College

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Turns and Accidentals.

Q. 1. In the piece, Melodie in F by Rubinstein, I am in doubt about the right hand carrying the melody. In the enclosed measures please explain when the left hand plays the treble melody.

A. The piece consists of a principal note, a half-stop, principal note, a half-stop, and principal note. If not, please explain.

Q. 2. I was taught to use the 1-2-3-4 fingers for the right hand and 5-4-3-2 for the left. I have noticed some changes in playing the scales beginning on black keys. Is there a rule for this?

A. 1. In some church music I found no bars at all to mark of measures nor any finger signatures. The piece consists of half, quarter, and dotted half notes. How is this played?

Q. 3. What are accidentals?

A. If this accident is placed before G, sharp in the signature, what does it signify?

Q. 4. The piece in the key of C has no sharps or flats. It means that all the B's in that measure are flat.

Q. 5. I play all treble melody notes with the right thumb, and all bass melody notes with the left thumb; for instance the first measure would be like this:

Q. 6. The turn always employs notes that belong in the signature regardless of whether we have a half or a whole step from the principal note. An accidental placed above or below a turn sign means that the turn is sharp or below has been raised or lowered, as the key may be. See the Melodie in F, "harmony" by Gehrken.

Q. 7. Four things which are ambiguous, I do not know whether they refer to chords or accidentals.

Q. 8. Bars and measure signs were not used in music until about 1600 years ago. I did not come to this until I was in the fifth grade. I am now in the early period of this music written after this period. It is still in use, and I presume it is in such much in this world to which you refer.

Q. 9. The arrangement of the accents in the words rather than from any particular measure scheme. The procedure is to read the text aloud so as to find out what the rhythm is, and then sing or play the music as nearly as possible in accordance with the rhythm of the words.

Q. 10. Accidentals are sharps, flats, double sharps, double flats and naturals that occur in the course of a composition, after the key signature.

Q. 11. The sign in your question is used to indicate that a note is double-sharped. In best use, accidentals stand on their own identity; this G would be raised two half-steps and be played on A.

Q. 12. Yes, all those on the same line or space.

Q. 13. Art Songs and Keyboard Technique.

Q. 14. In acrobatic dancing, in which certain figures are repeated over and over again, I have been told that it signifies the number of times the figure is repeated.

Q. 15. In general, this child should be encouraged to play dynamic exercises and scales of various sorts because of the beneficial development of strength, grace, poise and self-confidence. But if the child shows definite signs of not virtuosic ability, she should probably not turn hand-springs and other acrobatic or acrobatic-like stunts.

Q. 16. I will you please translate this: Si deve essere tutto questo pezzo in stile di musica seria.

Q. 17. There are no pedal marks on my copy of Beethoven's Moonlight Sonata. Are they used?

Q. 18. What is meant when notes are written as follows?

Q. 19. At what tempo should Brahms's Rustle of Spring be played?

Q. 20. I have a piece most delicately written, all the piece most delicately written, without any sharps or flats, and it is very beautiful. It is a beautiful historic fountain in Athens, Greece.

Q. 21. I have a piece most delicately written, all the piece most delicately written, without any sharps or flats, and it is very beautiful. It is a beautiful historic fountain in Athens, Greece.

Q. 22. I have a piece most delicately written, all the piece most delicately written, without any sharps or flats, and it is very beautiful. It is a beautiful historic fountain in Athens, Greece.

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If you have a photograph, you will naturally want to plan a series of interesting lessons and both in these interesting lessons and in the singing, you will find the children themselves will want to emphasize music appreciation as the fundamental objective of music study in the schools. In the fifth and sixth grades some of the songs will be in two parts and probably a few of them in the sixth grade in three parts.

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Bird: "We might just as well move, my dear—all the jobs seem to be filled in these parts."



Enigma

By EVELYN N. OATES

My first is in BASSOON but not in CORNET.
My second is in ORGAN but not in VIOLIN.
My third is in CLARINET but not in DRUM.
My fourth is in HARP but not in BUGLE.
My fifth is in MANDOLIN but not in PIANO.
My sixth is in SAXOPHONE but not in CLARINET.
My whole is the name of a famous COMPOSER.

(ANSWER: BRAHMES.)

When I Set Sail

By EUGENE GLUCKERT

Two ships once sailed the MUSIC SEA,
The "PRACTICE WELL" and "LAZY LEE."
By EXERCISE the first was manned,
"WRONG FINGERS" took the last in hand.
The course was long, the sky o'cast.
MELODIC WINDS just whistled past.
But onward sailed the "PRACTICE WELL."
Past MEM'RY REEF, past TEMPO BELL.
A TRIAD WHALE 'most wrecked her then;
But she was saved by good SCALE MEN.
She weathered all, that vexed fire,
And made her port in record time.
But what a wreck, the "LAZY LEE!"
Through COURAGE FOG she couldn't see.
She grounded fast on FAILURE SHOAL.
And never reached the SUCCESS GAIL.

So when I sail the MUSIC SEA,
The first shall be the ship for me.
For that's the way to travel best,
A sturdy ship that stands the test!

The first shall be the ship for me.
For that's the way to travel best,
A sturdy ship that stands the test!



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

After the New Year

By ANNA LYNN MILES

"The door is unlocked," called Miss Jackson's cherry voice, and it was but a few seconds before Madeleine was in the room, warming her hands at the open fire.
"How are you getting along with the New Year Resolutions you made just a month ago?" asked Miss Jackson, waiting for Madeleine to begin her music lesson.
"Oh," faltered the girl, "I am afraid I shall not be able to keep them at all. You see, Mother says that during the school year when I have such a lot of school work to do, I shall take a lesson only every two weeks and practice only twenty minutes or a half hour a day."
"Oh, that is too bad!" said Miss Jackson.
"Yes, I am so sorry, because you see my resolution was to practice an hour and a half; but Mother does not want me to." Miss Jackson sat looking out the window,

ing you have a long period between lessons, you will neglect your practicing. And, instead of becoming the excellent player you could become, you will amount to very little."
"Oh," said Madeleine. "I wish you would explain all that to Mother."
"How would you like to bring her to see me tomorrow at four?"
And so the next afternoon Madeleine and her Mother arrived, and what a lovely time they had! The two women chatted gayly over the tea cups and cookies, and Madeleine was happy when the conversation turned to the subject of music lessons.
"Why could not Madeleine rise a little earlier in the morning and do a little practicing before going to school?"
"Oh, I really forget. I think it is called *Prelude*."
So far, so good. But then what happens? The listeners are not at all satisfied with that. So they say, "*Prelude*! And who composed it?"
And then what?

WEEK DAY SCHEDULE

7 to 7.30	Practice
8 to 8.30	School
4 to 5.00	Play time
5 to 6.00	Study
6 to 6.30	Practice
6.30	Supper
7 to 7.15	Play time
7.15 to 8.00	at piano
8 to 8.30	Study
8.30	Amusement
	Bed

the stillness of the quiet room being broken only by the soft crackle of the log on the hearth.

Then suddenly she turned to Madeleine and said, "My dear, do you think your Mother realizes what only two lessons a month will mean to you? It will mean that you will not be good work. You will have interest and grow careless because, think-

to so many movies!" asked Miss Jackson.
"I never saw things in just that light before," said the Mother. "What about it, Madeleine? Are you willing to plan your day on a schedule and get up early? I'll let you continue if you are."
"Of course I am," answered Madeleine. "I'll start tomorrow. Then I can keep my New Year Resolutions after all."

Good Dispositions

Have you a good disposition? That is, as far as music is concerned, have you a good disposition makes life so much pleasanter and happier and easier, and it is absolutely free to anyone who wants to cultivate it.

Your disposition shows up very quickly to your music teacher, though perhaps you never thought of that before. You may even think that you have a good disposition, whereas your teacher knows perfectly well that you have a poor one (not necessarily a bad one, but a poor one).

If you shirk your practice for other things, if you lose your patience when something seems hard to learn, if you fret when it is time to go in the house to practice, if you become impatient when your

teacher corrects the same mistake for the third time, if you become irritated when your pencil point breaks and say you won't bother to wipe the scale, and lots of other small things like these, you may think you have a good disposition. But your teacher knows perfectly well that you have a poor one.

The poor disposition pupils never make the progress that they might, and their music becomes burdensome to them instead of pure joy.

The good disposition people get much more fun out of life and they make every body else happier, too.
And since having a good disposition is absolutely free, and no trouble at all, why not have one?



Do You Know the Name of That Piece?

Have you ever been present when some one you know was unexpectedly asked to play the piano?

It frequently happens on such occasions that the player forgets to announce the composition before beginning to play. Then, of course, after it has been played, some one is apt to say, "Oh, that was lovely. What was it?"

You would naturally expect the player to know this; but sometimes, alas, memories are careless, and the player answers, "Oh, I really forget. I think it is called *Prelude*."
So far, so good. But then what happens? The listeners are not at all satisfied with that. So they say, "*Prelude*! And who composed it?"
And then what?

Well, then, the player becomes somewhat chagrined and absolutely forgetful and has to confess, "I really don't know who wrote it."

That is what poor musicians do. But, surely, when anyone asks you to play, you should remember the name of the composer and announce it with the name of the piece before beginning to play.

You do not forget the names of your favorite books and authors, and movie stars, and athletes, do you? So why should the names of musical composers be forgotten? Make a note of this in your mental notebook in honor of the composers whose music you play.

My Valentines

To some of my composer friends I'll send a Valentine.
To those whose music I can play I'll drop a little line.

I'll send to Mozart, for you see I play his Minuet.
I'll send to Beethoven, of course. (My list is not done yet.)



I'll send to Bach, because I think His music is the best;
And Mendelssohn, and Schumann, too, And Gluck and all the rest.

I'll make my Valentines today And put them in a tree.
The wind will take them to the sky And say that they're from me.



Famous Operas

No. 29

"H. M. S. PINAFORE" and "THE MIKADO"

No study of opera would be complete that did not include the operas of Gilbert and Sullivan, such as the "*Mikado*," "*Pinafore*," and so forth.

The operas seem to be getting more amusing, as the librettist, W. S. Gilbert, had the gift of writing clever, rhythmic lines, full of rhymes and full of wit and humor. Many of the lines referred to scenes of political situations of the time which are quite forgotten now; but the humor is as good as ever it was.

Sir Arthur Sullivan, a friend of Gilbert, wrote the music of these operas, and it is always tuneful, simple and very "catchy." While the plots are not very important, the stories are interesting, and the combination of the witty lines and the tuneful music give these sparkling operas their permanent place in the hearts of all music lovers.

Sir Arthur Sullivan was English and lived from 1842 to 1900, most of his life being spent in London. He visited America once. Aside from his operas he is universally known for his famous song, *The Lost Chord*, and for his hymn, *Onward Christian Soldiers*.

These may be heard on records, of course, and many recordings of the Gilbert and Sullivan operas have been made, among which are:

"*Pinafore*," on Victor Nos. 9937 to 9954.
"The Mikado," selections on Victor Nos. 59057, 21231, 35796, and 35860 to 35870.
"The Pirates of Penzance," on Victor 9607 to 9617.

"*Trilby*," on Victor, 9314 to 9321.
"Iolanthe," on Victor 9708 to 9718.

"The Gondoliers," on His Master's Voice Album set, No. 48.

There are also many other recordings made from these operas.

The operas included in the Junior Etude series have been:

1931

Aida, by Verdi, in September
Carmen, by Bizet,
Cavalleria Rusticana, by Mascagni,
Faust, by Gounod, in November
Hänsel and Gretel, by Humperdinck, in December

1932

Lohengrin, by Wagner, in January
Lucia di Lammermoor, by Donizetti, in February
La Bohème, by Puccini, in March
Don Giovanni, by Mozart,
Magic Flute, by Mozart, in April
Marriage of Figaro, by Mozart, in May
Die Meistersinger, by Wagner, in June
Pagliacci, by Leoncavallo, in June
Parsifal, by Wagner, in August
Rigoletto, by Verdi, in September
Samson et Dalila, by Saint-Saëns, in October

Das Rheingold, by Wagner, in November
Die Walküre, by Wagner, in December

1933

Siegfried, by Wagner, in January
Götterdämmerung, by Wagner, in February

JUNIOR ETUDE (Continued)

Albert Writes a Story

By GLADYS M. STEIN

Tales of Hoffman, by Offenbach, in March
Tannhäuser, by Wagner, in April
Madame Butterfly, by Puccini, in May
La Tosca, by Puccini, in June
La Traviata, by Verdi, in July
Tristan and Isolde, by Wagner, in August
Il Trovatore, by Verdi, in September
William Tell, by Rossini, in October
Boris Godunov, by Mossorgsky, in November
Barber of Seville, by Rossini, in December

1934

Louise, by Charpentier
Manon, by Massenet
Hérodiade, by Massenet
Jewels of the Madonna, by Voli-Ferrari
Jongleur de Notre Dame by Massenet
Gilbert and Sullivan, in February

A Valentine Game

By GLADYS M. STEIN

Put out a number of small pictures of famous composers and paste them on large red cardboard boxes. (Do not leave their names on them.)

Number each heart and then make a list of these numbers and composers, so that the papers may be quickly corrected when the game is over.

Put a heart on each player and allow a certain number of minutes for them to stroll about the room and look at the pictures pinned on the other players. Have them write the names and numbers of the pictures on slips of paper.

The one having the greatest number of correct names wins. Prizes may or may not be given.

DEAR JUNIOR ETUDE:

We belong to the Royal Musicians Club and we meet the first Saturday of each month and study about composers and the symphony orchestra. We also have musical games and a piano recital. Our club pins are a miniature piano. Enclosed is a picture of our club.

From your friend,

HARLETT HUGHES,
Georgia.

N. B. Unfortunately, some of the members' heads did not show up well in the picture; so it will not be printed.



"Miss Bailey, do you know anything about the brass instruments of the orchestra?" Albert inquired, as he finished his piano lesson.
"Well, I can not play any of them, but I do know something about their history and use," said Miss Bailey.
"I have to write a story about these instruments for school, and I can not think of a thing to say," explained Albert.
"Suppose we start with the French horn," she suggested. "The name 'French' comes from the circular shape which is similar to the hunting horn of France."

"And doesn't the player sometimes put his fist into the horn while playing it to make it sound queer?" asked Albert.
Miss Bailey smiled. "Not the fist, just the open hand," she explained, "and it does not make queer sounds at all, but softer tones called stopped tones. When these horns were first used in opera about 1700 they were considered too loud."



THE TROMBONE

"What about trumpets?" asked the inquisitive Albert.
"The trumpet has developed through the ages from rams' horns, sea shells and roots hollowed by fire, to the brilliant trumpet of today."

"Is it true that in the Middle Ages minstrels were not allowed to play on trumpets?" asked Albert.



DEAR JUNIOR ETUDE:

I began piano lessons and school both this year, and I like it all. My music teacher says I am getting along fast after six years old. My sister is four years old and she goes with me to my music lessons. We belong to the Junior Sunshine Music Club and I am sending you a picture of us in the costumes we wore in our opera. I was a fairy.

From your friend,
MILBORN LOUISE JONES (Age 6),
Georgia.

DEAR JUNIOR ETUDE:

I have just been presented in my second recital. I am seven years old and play on an hour and a half a day on the piano and an hour a day on my violin. I go to a private school for two hours a day and am in the third grade. My favorite composer is Bach. I wish I could go and play for you some day. I am sending you a picture of me carrying my violin.

From your friend,
JANET GRANT (Age 7),
Arkansas.

"Yes, they were reserved for the upper classes in those days. But since then many improvements have been made in them. In 1770 someone introduced a 'trumpet with keys'; at the end of the eighteenth century came a slide trumpet, and then in Germany came the valve trumpet."

"What about the cornet?" asked Albert as he rapidly wrote in his note-book.

"In America it is often used instead of the trumpet, but it really belongs to military bands. They are often used in operas, but only Berlioz and Tchaikovsky used them in symphonies."

"You need not tell me about trombones. My big brother is learning to play one." "Good for him," said Miss Bailey. "Remember that they were evolved from the trumpet about 1300. In the olden times they were called 'sackbuts'."

"Now have I got all the brasses?" asked Albert.

"Not quite. You do not have the basses, the bass tuba and the euphonium. The euphonium is frequently used in France and England, but in most other countries the bass tuba takes the bass parts. The bass tuba has a softer tone, and blends better with other instruments."

"I never heard of that queer one," said Albert.

"And now, there is one more, the saxophone. This was invented by Sax, a Belgian instrument maker about 1840. It is very popular in light orchestras and gradually finding its place in our symphony orchestras."

"Don't tell me any more or I'll never get my story written," said Albert.
"Well, that covers all the important brass instruments," said Miss Bailey, "and I am sure you will have no difficulty writing them up now. And, by the way, show me your article when it is finished."

"All right," said Albert, "and thank you ever so much for helping me."

DEAR JUNIOR ETUDE:

I play the piano, violin and French horn but I play the piano much better than the violin. My mother is a piano and vocal instructor, and she has taught me since I was four years old.

From your friend,
DAPHNE TAKOCHI (Age 12),
Florida.



A Musical Circus Program

THE ETUDE delights in recognizing initiative, and the following program given at a pupils' recital of Miss Zola G. Slaughter,

at Winner, South Dakota, was so successful that we take pleasure in passing it to other teachers.

Lesson from a Four-Year Old

By DORIS FRANKLIN

Miss Slaughter

presents her pupils
in a

Musical Circus

PROGRAM

Part I	Part II
Circus Day (Two Pianos)..... Benson	Squirrels in the Sunshine (Two Pianos)..... Benson
Here Comes the Band..... Densholt	The Little Dog Laughed..... Dundas
On a Bumpy Burrow..... Felton	Punch and Judy..... Miller
Pretty Polly..... Hughes	The Peacock..... Pennington
The Snake Charmer (Two Pianos)..... Uven	The Acrobat (Song)..... Wright
The Squirrels Race..... Preston	The Backing Pony..... Rogers
Dance of the Bears..... Heins	The Camel Train..... Buies
Tumbling Circus..... Kroegeer	Humdo Dance (Two Pianos)..... Preyer
The Ballroom Man..... Kroegeer	The Circus..... Buies
The Fox and the Hen..... Blake	The Little Brown Bear..... Lively
The Dancers..... Blaise	Dance of the Monkeys..... Judd
Parade of the Elephants..... Blaise	Confetti..... Media
Marinaba Solo.....	



The Problem of Missed Lessons

By STELLA WHITSON-HOLMES

This teacher has every right to declare himself in no uncertain terms against the tendency on the part of the pupils to rob him of part of his time. However, since music belongs to the class of luxuries and is not something that must be had, the teacher, in order to retain a following, must still handle such robber-patrons with generosity and tact.

The mother, at the time of the child's enrollment, must be impressed with the importance of punctuality. She must be told that no amount of splendid methods can keep up the interest of the pupil who is allowed to miss now and then. Unfortunately this effort is not always sufficient, for it does not prevent the usual excuse that "there is no use for Johnny to take his lesson because he has not practiced this week." The truth of the matter is that Johnny's mother thinks she is saving the money in this case by obtaining desultory musical instruction from a teacher who would not otherwise consider teaching a pupil less often than weekly. So, in addition to impressing the parent,

the teacher may devise a plan of giving a prize to each pupil who is punctual for a certain number of lessons as to date and hour of appointment. In addition, an extra prize may be given to the child who completes a set of pieces in so many lessons, consideration being given to the ability of each pupil, since some may learn a piece in three lessons, others requiring more. This stimulates the desire to perform well, besides providing an incentive to be prompt about keeping appointments.

It is needless to say that prizes must be chosen according to the personalities of the receivers. Mary, aged seven, might find no pleasure in a pair of ribbon garters but would toil diligently in hopes of receiving a "kewpie" doll. The teacher may find ready suggestions by observing the child's clothing and manners. Delightful favors, colored handkerchiefs, for instance, are not only inexpensive but make a bright touch in the child's life. No other gesture on the teacher's part can so convince the child that the teacher is a friend and "good-fellow" than this one of giving prizes.

So much information, as well as so much enjoyment, has been gained from teaching my small sons piano that I want to share some of my experience. I began teaching my oldest son when he was five. He had nearly completed his kindergarten year in school. Using "Music Play for Every Day," I found that it was easy to teach him the notes and that he made quick work of the first little pieces. Soon the next boy, not yet four, begged "to take lessons, like Paul." So I tried, and I found that learning the notes was beyond him yet. As he still wanted lessons, I gave him scales, one octave, contrary motion. It was then that I made my first discovery.

Lawrence took scales like a duck to water. I found that, for a child of that age, scales are not drudgery but a game. A new scale is an event comparable to a new piece for an older child. When my youngest son was nearly four, I began his training in scales, with similar results. Both boys who began before four learned the letter-names on the keyboard with no apparent effort. Learning the notes on the staff came more gradually, like reading in school. They learned their first little studies partly by my naming the letters

and partly by ear. After some time, always playing with the music before them, they were able to associate the letter-names with the proper lines and spaces. It would seem that for small children, and probably for older ones, too, a scale beginning is easier than the usual five-finger, reading-from-the-start beginning. The scale beginning does not confuse them with so many new things to learn all at once. Crossing the thumb under presents less difficulty than learning the letter-names in two different ways simultaneously. This method enables the pupil to get his playing apparatus under some control before the added effort of reading the notes is required.

The second lesson for me concerned their practicing. With such small children it is difficult to secure a definite amount of practice. I tried to require a certain amount of time to be spent in practicing, but that did not work at all. Instead, I told each child to play everything in his lesson five times correctly. This makes a game of it and works much better.

I think it would pay any teacher to take a four-year pupil at no charge, just for the experience the teacher himself would get.

A Reader's Eulogy

TO THE ETUDE:

As a reader for the past twenty-eight years, of THE ETUDE MUSIC MAGAZINE, let me congratulate you on your twentieth anniversary. If the student, teacher and musical amateur but knew what a gold mine they possess in having THE ETUDE, they would never do without it. The splendid articles on interpretation, rhythm, phrasing, fingering and pedaling, student and teacher alike can not afford to miss.

Little children love the children's department of THE ETUDE. How their little minds broaden out with the knowledge found there! The vocalist, violinist and bandmaster find just what they are seeking in their respective departments. For the teacher we find the Teachers' Round Table. How many questions have come up, have been discussed, and are answered here! A teacher is always greatly benefited by learning about the experience of other teachers.

The music found in THE ETUDE is of the best and most instructive, for the little child and up to the advanced student. To the music lover that neither sings nor performs on an instrument, THE ETUDE is of great value. It brings him new and beautiful music and about the musicians that have given us their beautiful compositions. And know something about the composers, he understands better how and why they have written as they have done. He learns thus to appreciate the beautiful sounds he hears.

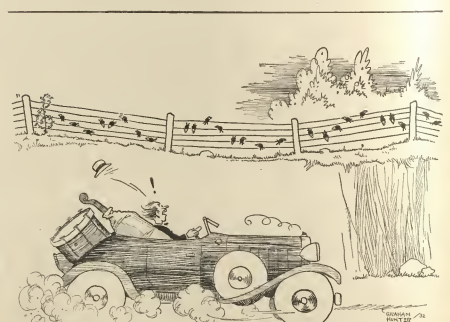
Back in 1905 I had a class of ten pupils,

teaching them to read notes and to find them on the piano. For a time I was happy and getting along nicely. Then the thought came, "It isn't enough just to teach children to read and find the right keys. I should teach them to interpret their music correctly as to rhythm, phrasing, fingering and pedaling. They must play beautifully as well as correctly. Realizing that I must acquire knowledge before I could give it out, I asked questions after questions during my own music lesson. Time was limited and most of the questions remained unanswered. My teacher told me about "THE ETUDE," to which I subscribed. Four years on, it seemed, I found an answer for every problem that came up. Since then, after having the opportunity to study with many fine teachers and after having obtained a Bachelor of Music degree, there is nothing I enjoy more than a quiet evening by the fireside with THE ETUDE MUSIC MAGAZINE.

One of the greatest things ever published in THE ETUDE is the Historical Musical Portrait Series which it is giving to us at the present time. Such musicians as Bach, Beethoven, Liszt, Chopin and Schumann must music lovers know about and well acquainted remember. But many have not read and heard about the musicians with whom we can get acquainted in no better way than on this page.

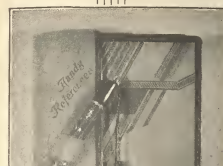
I wish to say to the persons that have made THE ETUDE possible, and to the publishers—accept my heartiest appreciation and congratulations!

HENRIETTA DEFFMANN GRIMWOLD.



Musician: "Boy! What a grand melody!"

SUCH ATTRACTIVE THINGS So Easily Yours

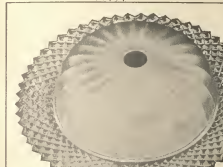


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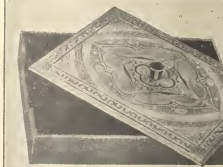


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